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ABSTRACT

Twenty lessons for beginning guitar instruction at the junior high or secondary level are presented. The course of study suggests a harmonic approach to teaching guitar. It focuses upon teaching students how to accompany folk, traditional, and popular music in a variety of styles. General outcomes include proper tuning of guitar, playing chords in standard position, demonstrating basic strums, developing a basic repertoire of songs to accompany while singing, and demonstrating simple harmonic recognitions by applications of the cycle of fifths. For each of the 20 lessons, specific instructional objectives are identified. The book provides a sample recordkeeping form, diagram of the guitar, string and fret placement, and finger numbers, and hints for teachers about finger placement, string location, fret location, and tuning. Each lesson is developed around specific songs for which scores are provided at the back. The book also contains a bibliography of six guitar method books, four ensemble books, and a videotape. (Author/AV)

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A COURSE OF STUDY FOR GUITAR I

(Music I)

SP010136

Spring 1977

Montgomery County Public Schools
Rockville, Maryland

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by the

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Rockville, Maryland

DRAFT (2-24-77)
INFORMATION

Office of the Superintendent of Schools
MONTGOMERY COUNTY PUBLIC SCHOOLS
Rockville, Maryland

(date)

MEMORANDUM

To: Members of the Board of Education

From: Charles M. Bernardo, Superintendent of Schools

Subject: A Course of Study for Guitar I

Attached for your information is A Course of Study for Guitar I, a series of 20 lessons created for beginning guitar instruction at the secondary level by Don Doughty, choral director at Wootton High School.

The guide has been developed in direct correlation with the MCPS Program of Studies and parallels the content of the in-service course MU-01 Guitar I.

In addition to the printed instructional guide, the 20 lessons are available on individual video cassettes, each 15 to 30 minutes in length. The tapes show Mr. Doughty teaching the actual lessons as described in the guide and may be used by teachers for their own skill development. (The lessons are essentially the same as those taught in MU-01 Guitar I.) Also, the tapes may be used by students for individual learning or by teachers to supplement or enrich their large-group instruction. Whatever the use, it is strongly recommended that the tapes be used in conjunction with the guide since one tends to reinforce the other.

The lessons in the guide are intended to span a nine-week period of instruction. Because their level of difficulty varies, some may take several class periods to complete while others may be covered more rapidly. The nine-week guitar curriculum may be expanded to a full 18-week semester by the inclusion of additional song material and classical guitar techniques. Middle/junior high teachers may find the first six lessons more than sufficient as an introductory guitar experience for 7th grade general music. They may subsequently use lessons

7-20 as the basis for elective guitar classes at the 8th or 9th grade levels.

The guide was developed during the summer of 1975 and subsequently tested in selected secondary schools during the 1975-76 school year. It was approved for use in the secondary schools by the Council on Instruction. All copyrighted materials included within the document have been approved for use.

In addition to the instructional materials described above, MCPS recently purchased 285 guitars for middle/junior high schools and additional purchases are budgeted for FY78. MCPS has also in-serviced many music teachers in Guitar I during the past five years, and is offering Guitar II during the spring term, 1977.

The guide and the tapes will be made available to interested MCPS music teachers. Perusal copies of the guide and copies of the tapes will be available in the Educational Materials Laboratory.

CMB:LAM:mlc

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PREFACE

WE BELIEVE . . . . .

About Music

Music is an increasingly dynamic force in our society, a part of our total environment.

Music is a means of communication that has served humankind in our need to express our feelings -- love, fear, awe, hopes. It also has for centuries served as a record of the events in the life of many peoples as well as a reflection of their life and times. Music, therefore, is one key to understanding our own culture as well as the cultures of the world, both past and present.

Music is also an art, for it serves as one way to satisfy the need to seek beauty in our lives. Music can be one means of motivating the aesthetic responses of students in their total development as whole persons.

The study of music involves the acquisition of various skills. Music has its own system of notation and a vast literature. All students should have the opportunity to become acquainted with the great composers and their compositions; and each student should have the opportunity to develop musical skills and gain musical knowledge and understanding so that he/she can turn naturally to music not only as a means of personal enjoyment but personal expression as well.

The Goals of Education for the Montgomery County Public Schools adopted by the Board of Education on February 12, 1973, clearly state the commitment of this county to provide quality educational experiences for every child. This music curriculum document addresses the Goals of Education which pertain to:

ACADEMIC SKILLS

The fundamental responsibility of the school is to develop programs that enable each child to acquire those skills basic to all learning. The achievement of all other goals depends upon the success of the school in ensuring that each student, according to his own abilities, attain the following basic skills...

- Listening and Speaking: The ability to listen attentively and with understanding and to speak with confidence and effectiveness, whether from written material or extemporaneously...
- Study: The development of basic study skills so that he may acquire knowledge efficiently
- The Arts: The development of some of the basic disciplines and skills in the performing and creative arts to be used throughout his life for communication, expression, and enjoyment
- Observation: The ability to identify and differentiate elements of the world around him as they are useful in personal, academic, and artistic pursuits

INTELLECTUAL DEVELOPMENT

In addition to acquiring academic skills, each individual should develop his intellectual capabilities to the fullest extent possible. Therefore, the school will encourage each pupil:

- to think creatively
- to reason logically
- to apply knowledge usefully
- to deal with abstract concepts
- to solve problems

THE INDIVIDUAL AND SOCIETY ...

The school must help each student gain:

- knowledge of himself and the characteristics, needs, and desires he shares with others
- sensitivity to others and their ideas, and the ability to act responsibly in various situations
- the ability to function productively as a member of a group...

AESTHETIC EXPRESSION

Man, to realize his full potential, must be able to sense and appreciate beauty in the world around him, whether created by nature or by man. The school must help each student gain:

- knowledge of the nature of the creative and performing arts
- experience with a wide variety of art forms
- a perspective for developing his own aesthetic criteria and tastes
- understanding of the contribution of the arts to human communication

CAREER DEVELOPMENT

Productive and satisfying work enriches man's life; and with increasing leisure time, many people will use various occupational skills for avocational purposes as well. The school must help each student gain:

- knowledge and appreciation of the wide variety and interrelationships of occupations in modern society
- opportunities to explore potential occupations in relation to personal aptitudes and interests, unrestricted by stereotypes of sex, race, or socio-economic level
- the knowledge, skills, and abilities that enable him to secure satisfying employment, embark upon further training and education in a chosen career field, and adapt occupational talents to changing job demands and opportunities

ACKNOWLEDGMENTS

The course of study for Guitar I is an outgrowth of in-service guitar classes taught by Don Doughty for the Montgomery County Public Schools' Department of Staff Development. It was written under the direction of Catherine A. Nadon, supervisor of music, by Mr. Doughty, choral music teacher at Thomas S. Wootton High School. Marjorie Daly, Rockville High School choral director, served as a resource in the preparation of the guide.

GENERAL OUTCOMES -- Guitar I

The 20 sessions outlined in this course of study serve as a general plan meeting the following statement of program outcomes:

- Tune a guitar properly with or without piano.
- Play basic chords in standard (first) position, including all white key major, minor, and seventh chords.
- Demonstrate basic strums and easy accompaniment styles.
- Begin simple finger-picking styles.
- Develop a basic repertoire of folk, popular, and traditional songs to accompany while singing.
- Begin to play by ear. (improvise)
- Demonstrate simple harmonic recognitions by application of the cycle of 5ths.
- Begin fingering techniques used in classical style guitar playing.
- Compose an original song in the folk or pop style for performance in class. (Not to be graded -- a suggested activity for added musical understandings.)

INSTRUCTIONAL OBJECTIVES

The following instructional objectives are directly related to the general outcomes of this unit. For each of the general outcomes there is at least one instructional objective. The instructional objectives are listed by session.

SESSION 1:

1. Play C and G^7 chords (I and V^7) in simplified forms.
2. Perform songs utilizing brush-strum pattern with C and G^7 chords.
3. Follow musical notation and chord charts while playing.

SESSION 2:

1. Perform pressure-release pattern for left hand.
2. Perform strum pattern (down-down-up) on C and G^7 chords.
3. Play D^7 chord.
4. Perform songs utilizing new and review chords.

SESSION 3:

1. Demonstrate basic tuning skills.
2. Play G chord.
3. Play songs utilizing G and D^7 chords (I and V^7).
4. Play songs utilizing G, C, and D^7 chords (I, IV, V^7).

SESSION 4:

1. Play D and A^7 chords (I and V^7).
2. Utilize curved finger and "barre" techniques.
3. Utilize cycle of 5ths to transpose songs.
4. Perform songs using new and review chords.

SESSION 5:

1. Play the E^7 chord.
2. Perform vocal descants.
3. Perform basic "picking" style accompaniment.
4. Perform songs utilizing all known chords and styles of strumming and picking.

SESSION 6:

1. Perform 5th fret method of tuning and broken chord tuning.
2. Transpose from key of D to key of C.
3. Demonstrate ability to find bass notes by ear.
4. Perform new "picking" accompaniment pattern.
5. Demonstrate ability to play in 2-, 3-, and 4-beat meter patterns.
6. Perform partner songs.

SESSION 7:

1. Play the em chord.
2. Perform songs utilizing new chord with new strum (lift) patterns.

SESSION 8:

1. Play B^7, A, and am chords.
2. Demonstrate ability to perform all known strum patterns.
3. Perform "T121" picking style.
4. Develop "picking" accompaniments for song.

SESSION 9:

1. Play bm chord.
2. Utilize "T121" picking style in more complex chord patterns and songs.

SESSION 10:

1. Play E major and F major chords.
2. Perform song using F chord.
3. Demonstrate pick and brush strum pattern (root and 5th) for accompaniment.

SESSION 11:

1. Play all white key major chords.
2. Demonstrate two forms of the A and B chords.
3. Transpose and play songs of moderate difficulty.

SESSION 12:

1. Demonstrate ability to play the E to F chord change.
2. Demonstrate three methods of playing the A to B chord change.
3. Play songs utilizing varied accompaniment styles.

SESSION 13:

1. Play C^7 and F^7 chords.
2. Play new picking style T12T12T1.

SESSION 14:

1. Play all white key 7th chords in sequence.
2. Apply T12T12T1 picking style to D and A^7 chords.
3. Play fm chord.

SESSION 15:

1. Play cm, dm, and gm chords.
2. Play all white key minor chords in sequence.
3. Apply T12T12T1 picking style to more complex songs.

SESSION 16:

1. Play all white key major, minor, and seventh chords in sequence.
2. Apply picking styles and all chord patterns to new song materials.

SESSIONS 17 - 20: (Objectives for these four sessions are identical.)

1. Demonstrate ability to play all white key major, minor, and seventh chord sequences.
2. Demonstrate ability to utilize all chord strumming and picking styles in accompaniments.
3. Perform original compositions incorporating techniques developed through instruction (a non-graded activity).

The Instructional Objectives of the Guitar I course of study are matched to the following Program of Studies outcomes for Music I:

. Read and write musical notation.....

. Play tonic, subdominant, and dominant chords in simple keys on the instrument studied.....

. Be aware of the elements of music and have ability to recognize basic forms in music.

. Have an increasing awareness of the place of music in our lives.

. Use his/her singing voice correctly, with increased knowledge of proper breath support and control.

FINAL EVALUATION ACTIVITY

In accordance with the policy on Evaluating and Reporting Student Progress, revised June 12, 1973, a final evaluation activity is required at the conclusion of all courses or mini-courses. Sessions 17 - 20 in this unit can be used as final evaluative activities. The teacher may also wish to involve students in determining the type of evaluation activity to be utilized.

RECORDKEEPING FORM

This model of a class recordkeeping form can be used to record student progress on the basis of the instructional objectives for each session. Teachers have the option to use this form, devise one of their own, or choose not to use a form.

Example:

Student Record of Attainment of Instruction
Objectives for Guitar I

_____(Period, Class)

_____(Teacher)

Student's Name: _____

SESSION 1

Objectives 1
2
3

SESSION 2

1
2
3
4

SESSION 3

1
2
3
4

SESSION 4

1
2
3
4
5

Student Record of Songs Completed _____(Period)

_____(Teacher)

Student's Name	
Title of Song	
Simple Melody	
My Gal's a Corker	
We'll Build a Bungalow	
Tom Dooley	

INTRODUCTION

The Course of Study for Guitar I (Music I) is intended to serve as a resource to teachers who will be working with beginning guitar classes. Though guitar and ukulele are often explored in a junior high general music class, this guide is directed more toward elective guitar classes in the senior high school.

With regard to its use in the senior high school, the course of study can be used in the following ways:

a) Guitar I -- as a nine-week course for one-quarter credit
b) Guitar I -- as a semester course for one-half credit
c) Music I -- as a unit of study within the Music I instruction, utilizing appropriate selected portions

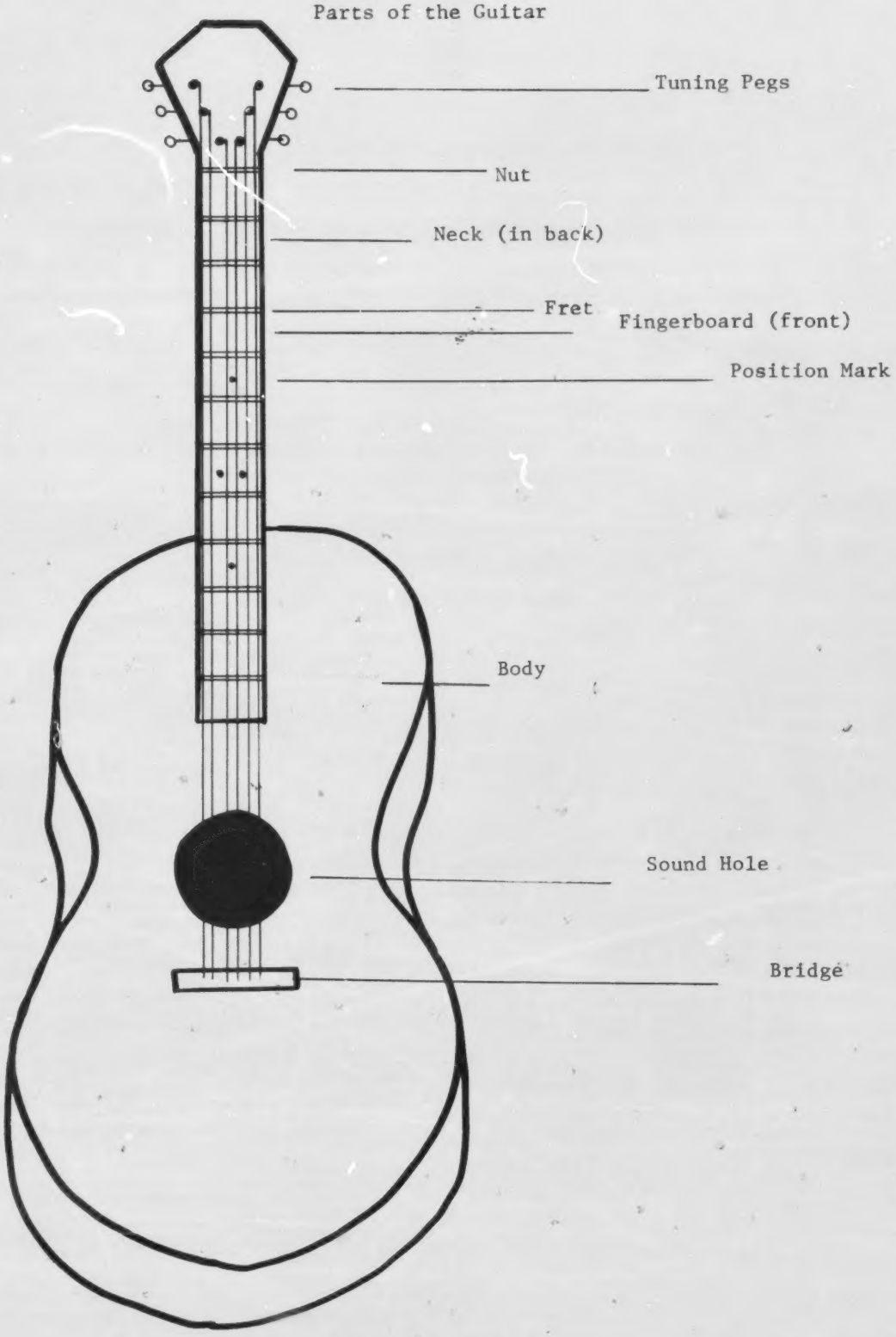
The course should be scheduled to fit the needs and/or limitations of the particular school program.

Under certain circumstances, when the teacher chooses to incorporate a wider sample of popular music and/or utilize some basic classical techniques, the course could be set in an 18-week time frame. If a unit on the guitar were to be included in a Music I offering, it may well span a full year.

The course of study suggests a harmonic approach to teaching guitar. It focuses upon teaching students how to accompany folk, traditional, and popular music in a variety of styles. Instructional resources are listed as aids to the teacher, but it is the responsibility of the teacher to become as skilled as possible on the guitar. This skill, coupled with his/her already present musicianship and teaching competency should bring about many successful encounters for both the students and teacher.

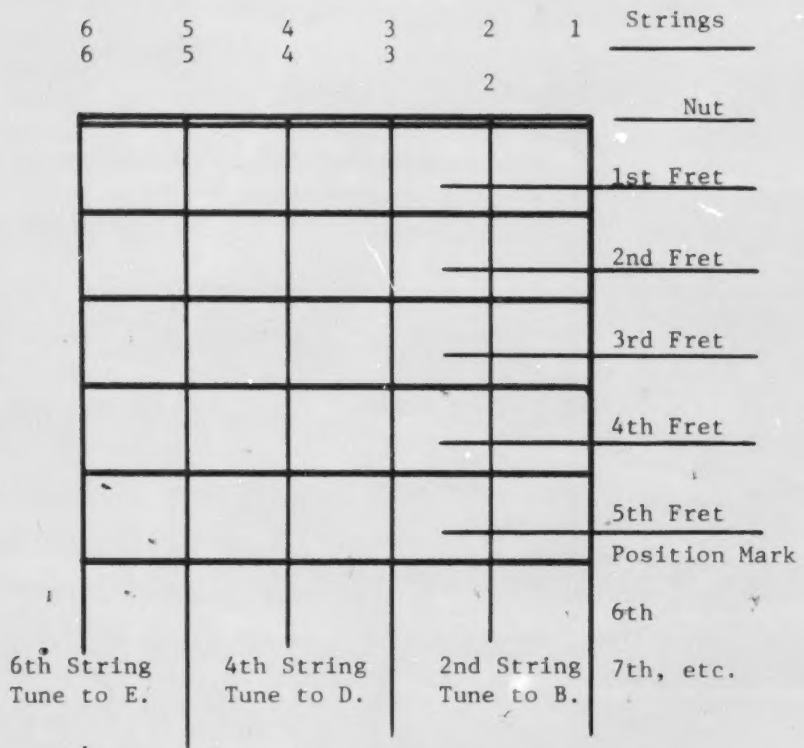
Some teachers may wish to include aspects of classical guitar playing in their course, especially if the course is oriented toward a semester or a year. Students will benefit in this instance through increased reading skill and development of fingering techniques. It would be difficult to improve upon existing classical guitar methods, which may be followed in exact detail to accomplish this purpose.

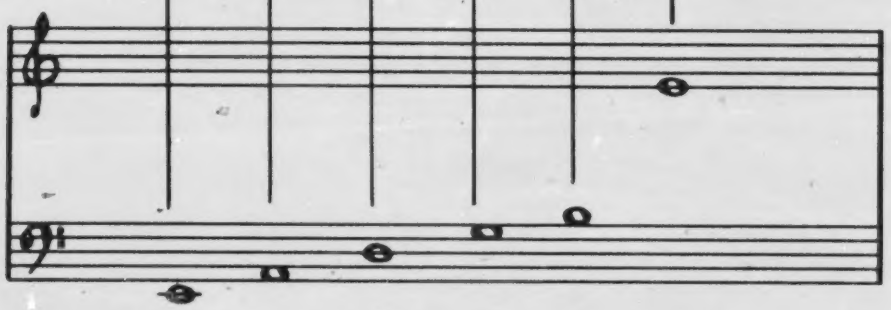
Parts of the Guitar



STRING AND FRET PLACEMENT

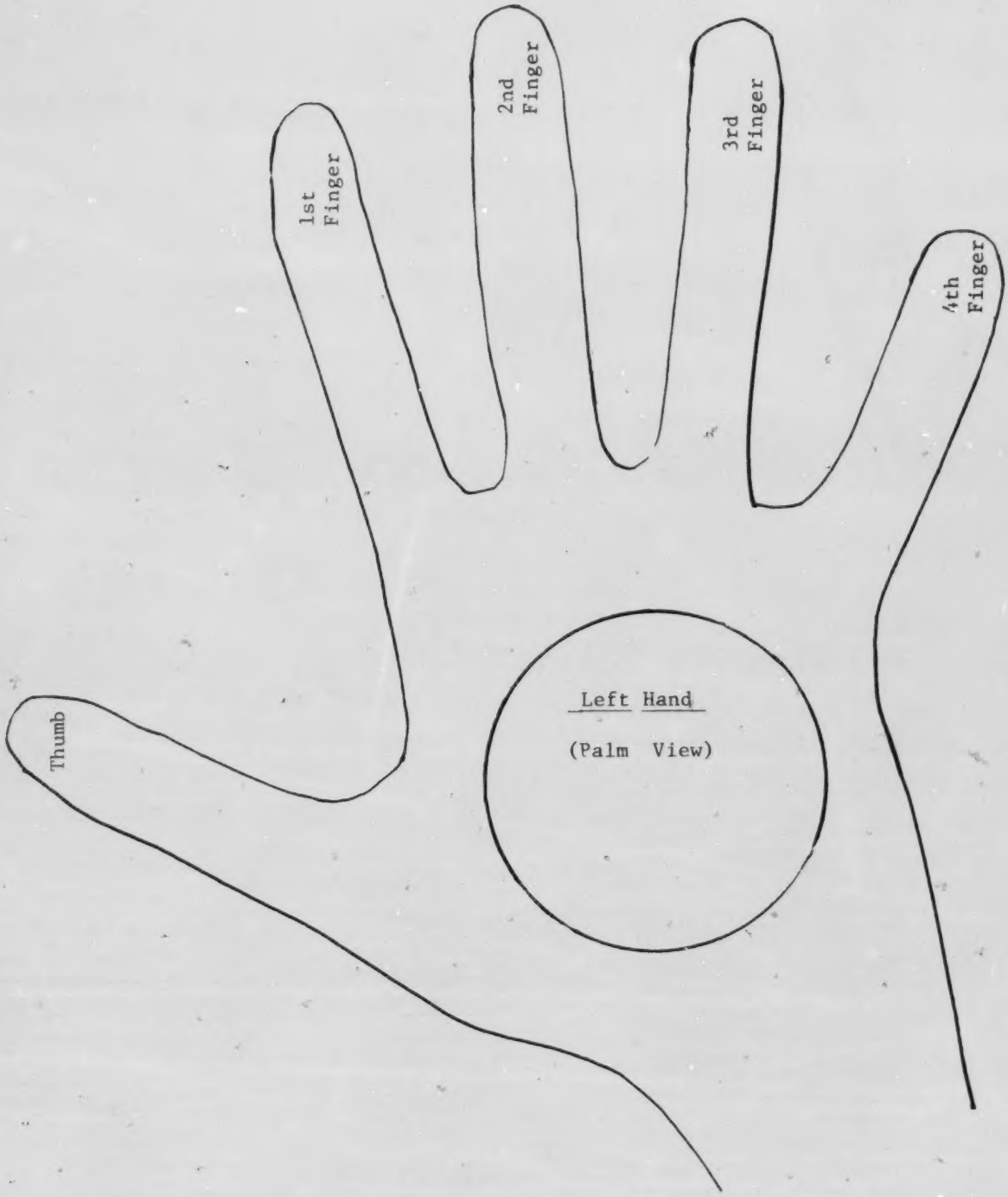
Chart 2





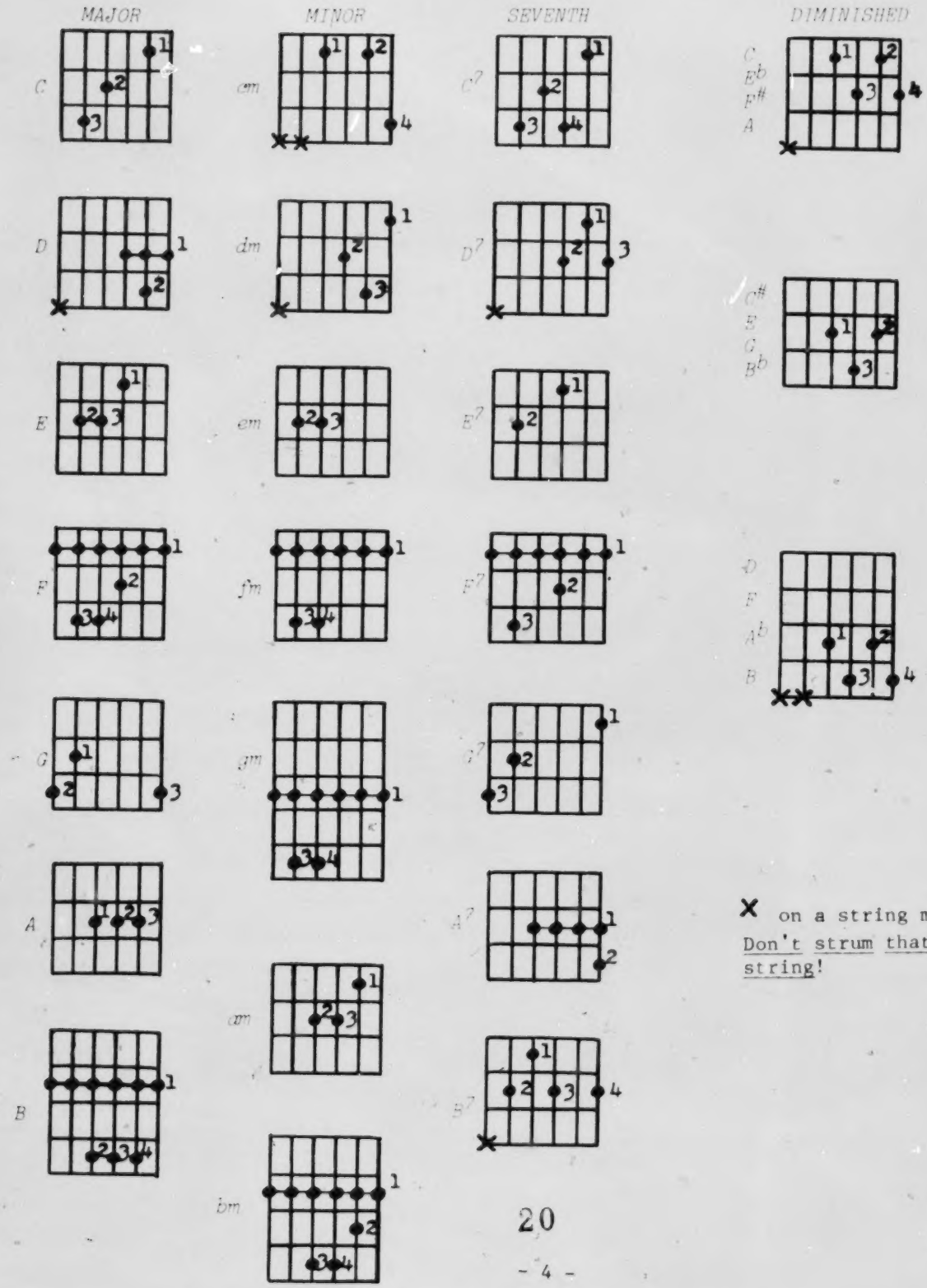
FINGER NUMBERS

Chart 3



CHORDS

CHART 4



HINTS TO TEACHERS

GIVING DIRECTIONS

The student will need three basic pieces of information in order to play a chord:

- *which finger(s)*
- *which string(s)*
- *which fret*

Any directions given by the teacher should follow this order. Say,

"Place the 1st *finger* on the 2nd *string* at the 1st *fret*."

This is clear and logical. Any other order can lead to confusion.

FINGERS

On the left hand, the thumb goes behind the fingerboard on the neck and, therefore, is not counted. The index finger is No. 1; the middle finger, No. 2; the ring finger No. 3; and the little finger, No. 4. This is confusing at first to teachers and students alike. (See Chart 3.)

STRING LOCATION

The 1st string on the guitar is the highest in pitch (E above middle C) and the farthest from the player's eyes. It is called the 1st string because it is the 1st string that the fingers of the left hand come to. This is the string that is on the right side of the chord diagrams. The 6th string (low E) is the lowest in pitch and the closest to the player's eyes. (See Chart 2.)

FRET LOCATIONS

The fingerboard is divided into frets by metal bars which are also called frets. When we speak of the 1st fret, we mean the space between the nut and the first metal bar. (See Chart 2.) Position marks are placed on some guitars as advanced playing location guides. Ignore these for now except to locate the 5th fret for tuning.

TUNING

During the first few class sessions, it is best to have the teacher tune the guitars. After a few sessions, tuning should be introduced to students; but the teacher should check each guitar for several weeks to help those who may have trouble.

There are several acceptable methods for proper tuning.

If a piano is available, you may tune each string as indicated on Chart 2 as you sound each note on the piano. Frequently pianos are out of tune with themselves, and it is best to sound one note at the piano and tune by the following method:

1. Hold the guitar in playing position and tune the 1st string (E above middle C).

2. Place the 1st finger of the left hand on the 2nd string at the 5th fret. This is called "stopping" the string. When a string is not stopped by finger placement, it is called open.

3. Pick the 2nd string and the 1st string (open). Turn the 2nd string peg until string 2 (stopped at the 5th fret) and the 1st string (open) sound the same pitch.

4. Now stop the 3rd string at the 4th fret. Compare to the open 2nd string.

5. Turn the 3rd string peg until it sounds the same as the open 2nd string.

6. Use the same method on strings 4, 5, and 6, comparing notes at the 5th fret. (NOTE: the 3rd string is the only one that is stopped at the 4th fret for tuning. ALL OTHERS ARE STOPPED AT THE 5TH.)

NOTE: Some players prefer to tune from the low E up. Follow the same procedure, only in reverse. Watch out for the 3rd string!

As strings age, pitches grow false. Poorly constructed or slightly warped instruments can cause intonation problems. As you become more skillful, you will learn to make slight modifications in tuning by tuning to several different chords within the song you are going to play. Just be as accurate as time allows in the beginning.

It is also wise for students who are having trouble hearing (matching pitches) to "play it safe" and begin by loosening the string. Start below the pitch and tighten until the string comes in tune. (If a string is above pitch when you begin to tighten, the string may break.)

GENERAL SUGGESTIONS

A teacher's willingness to be open and honest about his/her own technical limitations on the guitar usually sets well with students. This is not to say that you should hide behind a barrage of excuses...just be truthful as you continue to improve. Working out solutions to your own playing problems can serve as a useful aid in teaching beginning students. Utilizing the musical contributions of your students -- for example, recordings and song suggestions -- goes a long way toward assuring your success.

Another frequently encountered problem is student ability levels. Some beginning students may already have some playing skills. Others, obviously, will not. Even

after you begin, some students will progress more rapidly than others. Successfully encouraging those students who are moving rapidly while reassuring and continuing to help the slower students is the mark of a skilled teacher. Frequently, more skilled students can give individual help to the strugglers and at the same time develop deeper understandings about their own playing skills. Great care must be taken not to stifle the rapidly progressing student. The skilled teacher will find a variety of ways to channel the musical output of such students. A warm, cheerful classroom atmosphere will serve as the best climate for students to improve their skills as they daily set and reach new goals while progressing at their own rate. Enjoy yourself and your students will enjoy themselves, too!

SINGING

Because this will be a chordal or harmonic approach to the guitar, it is necessary that the students sing the songs as they play. It is the responsibility of the teacher to continuously encourage each student to "join the fun" and sing, no matter how awful the student may sound or may think he/she sounds. Success and attitude really go hand-in-hand here. We're not setting out to turn every student into a professional guitarist or singer. On the other hand, musical successes experienced here may be a direct link to a student's becoming interested in choir, band, orchestra, or some other musical offerings.

GETTING STARTED

Each student should have his own guitar. A classic guitar with three nylon strings and three wound metal strings is preferred. Steel string guitars of a similar quality are usually more expensive. Cheap steel string guitars are nearly impossible to play and cause pain to both the ears and the fingers! Students should begin without picks. Picks may damage classic guitars. If students want to use a thumb pick when picking is introduced later, this may be acceptable -- provided they do so on their OWN guitars.

Sit erect! Place the guitar comfortably in the lap, with the back of the guitar flat against the stomach. The neck of the guitar should point to the left of the player and be held at about a 30° to 45° angle. Fingers of the left hand should be about shoulder-to-ear height. Many players find that resting the large rounded end section at the bottom of the guitar body between the slightly opened legs in a seated position is more comfortable than trying to support the guitar with the right leg at the inward curve of the guitar near the sound hole. Find a way that seems to work for you!

The right arm rests on the upper curved end of the guitar where the body and side of the guitar meet. By bending the arm about 90°, the right hand will be over the strings near the sound hole. (NOTE: Students come in a variety of sizes. Check to see that a comfortable but proper playing position is found and maintained by each student.)

The thumb of the left hand should be placed on the upper neck of the guitar behind the 1st fret, as if to insert a thumbtack (the fingerprint part of the thumb). The heel of the left hand should be held away from the neck by this proper thumb position. (Constantly check this!) This assures good hand position and provides the leverage needed to stop the strings while playing. For parts of the guitar, see Chart No. 1.

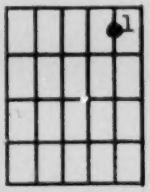
LEFT-HANDED PLAYERS

If you are confronted with left-handers, several options are available. If such students have their own guitars strung backwards and have already begun to play that way, let them continue. If not, encourage them to play in the regular manner. Convince them that the left hand has much of the work to do anyway and the guitar really is a two-handed instrument. If they try the regular right-handed manner and great difficulties arise, let them shift. In most cases, however, it is easier to play in the regular right-handed manner.

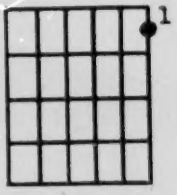
SESSION 1

C & G^7 chords in simple forms, I and V^7 chords in the key of C.
"Simple Melody "

After tuning and general directions are given, there are several logical beginning points for playing. We have to consider good playing position, easily understood and playable chords, and rapid success. Because of this, it makes sense to begin with two partial chords, a modified C and G^7.



C



G^7

Be sure that the students understand the relationship of the guitar to the chord charts. Have the students strum the modified C chord in some comfortable but acceptable fashion either with their thumb or with all the fingers (brush-strum). Now try it with a pattern:

C / / / / = repeat the chord

G^7/ / /

C / / /

NOTE: It is more difficult for beginners to play slowly than at a moderate speed because of the control needed. It is helpful to have students "double-strum" such an exercise.

Written: C / / / Sounds: (C)

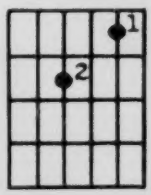
G^7 / / / (G^7)

C / / / (C)

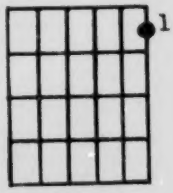
(The chords sound more correct if only the top 4 strings are strummed.)

Check to see that all students have the right chord, proper fingering, and good hand position. (Check thumb.)

Bend the fingers so that the tips touch the strings; now add the second finger to the C chord.



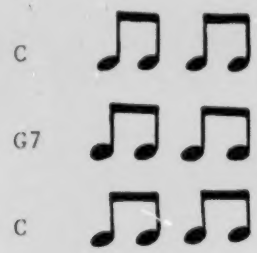
C



G^7

Repeat the exercise.

It is now more difficult to get back to C than to get to G^7. Isolate this shift without strumming. Now try the exercise again. Modify the exercise to sound two beats or four strums on each chord.



Let's try "Simple Melody."

> Play through the first part and sing while the class listens and follows the music. Now, have them try it. Go through the song several times. Practice it once through with just voices, no guitars.

Simple rounds like "Are You Sleeping?" and "Row, Row, Row Your Boat" may be played with only the C chord.

Sometime during Session 1, the objectives for the course should be discussed. Let the students discuss, clarify, and add any suitable objectives. Be sure to mention the original composition exercise. (optional)

SESSION 2

"Simple Melody" - Full C and G^7 - pressure and release of left hand - new strum pattern - D^7 chord, "My Gal's a Corker," "We'll Build a Bungalow."

PROCEDURES

Check tuning of all guitars.
Review C and G^7 with modified fingerings introduced in previous session.
Play through "Simple Melody." (NOTE: The teacher should feel free to take the time at any point to work with singing as it seems needed. Encourage all to sing.)

PHRASING

Demonstrate the monotony of the accompaniment as it is now played. By releasing the pressure of the left hand after every other strum, a phrase pattern becomes noticeable.

1	2	and	1	2	and
pressure	_____	release	pressure	_____	release

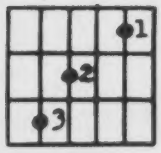
This can be heightened by playing a down, down-up, down, down-up pattern while releasing the pressure of the left hand on each up strum.

Count	1	2	&
Right-hand strum	down	down	up
Left hand	pressure	_____→	release

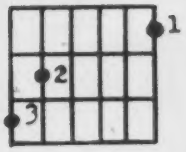
(The students might even chant the words down, down-up, to remind them of the strum pattern.)

This should also tell them what to do with the pressure of the left hand: down, down-up, etc. This strum pattern can now be utilized when needed. The pressure pattern should be used in most music played in a 2- or 4-rhythm. For triple meter, release the pressure just after the 3rd beat.

Now try "Simple Melody," using the new strum and pressure patterns. When most of the students can get through the song, introduce the complete C and G^7 chords.

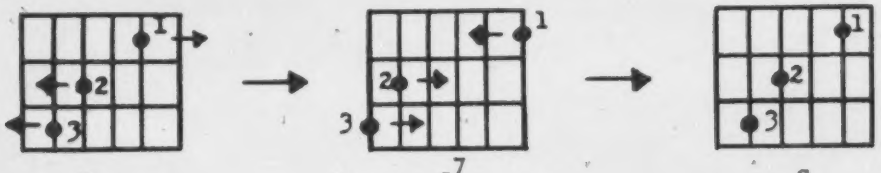


C



G^7

First, have the students locate the chords one at a time. Now analyze the movement from C to G^7 and back again.



From C, the 1st finger moves over to the 1st string and fingers 2 and 3 stretch to strings 5 and 6 (expansion). (NOTE: It will probably help to have the students move the 3rd finger, the 2nd finger, and then the 1st finger in the C to G^7 shift. Moving the 3rd finger first helps keep the hand in position; while moving the 1st finger first tends to let fingers 2 and 3 fly away.)

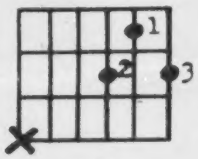
Practice the shift back to C from G^7 moving one finger at a time. No strumming is necessary. Work just the left hand. In a few days, all 3 fingers should start to move into place automatically.

Now try "Simple Melody" with the full chords. (Don't forget the pressure and release pattern.) This helps relax the left hand and helps prevent cramping; cramping will no doubt occur when practice time is extended.

It is not too early to have students try to play alone or in small groups. Have one of the better players accompany the class while they sing. Constructively criticize what happened. Try again with another player, or put two or three players together and try the song. Try to spot technical problems early in the game. For instance, if a player sounds funny (bad) or looks funny (awkward), something is wrong. Maybe his left thumb is allowing the heel of the hand to touch the neck, or perhaps his right arm is too stiff. The eye will help you spot problems that you can hear.

REMEMBER: PRACTICE MAKES PERMANENT, so fix it now rather than waiting until the problem becomes too great.

If time permits, teach a new chord.



D^7

(Don't strum the 6th string. Strum only strings 5 through 1.)

To change from C to D^7 the 1st finger should stay in place and become a pivot. Drop the 2nd finger down to the 3rd string. Now the most important shift:

LIFT THE WRIST AND ELBOW UP toward the tuning pegs and head (top) of the guitar. This allows room for the 3rd finger to swing under to the 1st string at the 2nd fret. Keep the wrist lifted and the elbow up and out while playing this chord. You may notice that the fingers now point DOWN towards the fingerboard more than at you. This is good!

Isolate this new chord change, and practice the shift: C - D^7 - C - D^7 etc. When this can be done, practice moving from D^7 to G^7 in the same way: D^7 - G^7, etc. When both shifts can be done, you're ready for a few new songs.

"My Gal's a Corker:

C / / /

D^7 / / /

G^7 / / /

C / / / etc.

"We'll Build a Bungalow"

C / / /

D^7 / / /

G^7 / / /

C / / /

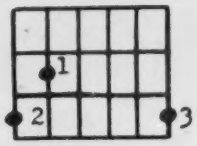
Both of these songs are difficult to sing in the key of C. (They are much more singable in G.) The real purpose of this is to teach the chord sequence. After Session 4, these songs can be played in the key of G (G, A^7, D^7, G, etc.)

SESSION 3

Tuning, G Chord. "Tom Dooley," "Polly Wolly Doodle,"
"Lay That Pistol Down, Babe," "Silent Night"

By now, some of the students will be ready to learn to tune. See the section on tuning and cover as much as seems reasonable for this session. Tuning is a problem to even the experienced player, so expect problems. Remember -- the guitar can best be tuned while held in playing position.

Start working today with a new chord:



G

G / / /
G / D^7 /
D^7 / / /
D^7 / G /

(This chord may be presented in modified fashion by omitting fingers 1 and 2.)

This is quite a stretch for some students. Give time to find the chord before trying to use it in a song. When the chord can be played by most of the class, try "Tom Dooley." Some practice will be needed for the G - D^7 shift and the D^7 - G shift. This same chord pattern also works with "Polly Wolly Doodle." Try this. (NOTE: Although suggesting "Polly Wolly Doodle" for something to sing might not work with most junior-senior high students, it usually works here because they realize it is being used as a tool toward learning to play the guitar. Teachers should be careful to treat "corny" songs as "corny" songs; but with a skillful approach and the right teacher/student rapport, these can be really fun as well as providing learning experiences.)

To move from the ridiculous to the more ridiculous, try "Lay That Pistol Down, Babe" with the same chord pattern. Now go back and try each song again. Divide into two groups and try one against the other. Now try three groups with all three songs going at the same time. If you have survived this, you have now attained a certain degree of teacher competency not available in most college course offerings!

You now might move to a song utilizing the I, IV, V^7 chords.

"Silent Night" (in 6)

G / / G / /	C / / C / /	D^7 / / D^7 / /
G / / G / /	G / / G / /	G / / G / /
D^7 / / D^7 / /	C / / C / /	G / / D^7 / /
G / / G / /	G / / G / /	G / / G

(Release the pressure of the left hand after each 3rd beat.)

You may find that this is quite low for some voices. Here's a good time to point out why songs are written in different keys. Next lesson we'll try "Silent Night" in D.

Let's go back to "Simple Melody."

Double Strum	C / / /	C / / /
	G^7 / / /	G^7 / / /
	G^7 / / /	G^7 / / /
	C / / /	C / / /

Check hand position, posture, and apparent ease in playing, as well as the right chords at the proper time.

Review "My Gal's a Corker" and "We'll Build a Bungalow." (NOTE: Do not hesitate to include any of your own song material as you progress. Also include any songs suggested by students that can be played with the chords now known. If a student suggests a song that can't be played yet, explain why it can't and suggest that this might be something to work toward. Some of your best teaching may come from student-suggested materials.)

REMEMBER....MAINTAIN A GOOD PLAYING POSITION.....AND.....KEEP 'EM SINGING!

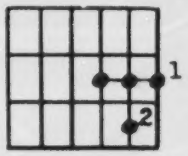
If good singing attitudes are not developed early in the course, real problems can result -- especially in the later lessons. Both singing and playing should be as pleasant as possible. Practice can be fun if the material to be learned is presented in a manner that is logical and sequential enough to insure some real success.

SESSION 4

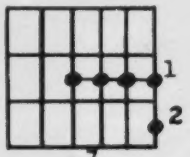
D and A^7 Chords, "Simple Melody," "Silent Night," Cycle of 5ths, "Old Smoky," "Deep in the Heart of Texas," "Streets of Laredo," "All Through the Night."

Begin by reviewing tuning procedures as quickly as possible. Avoid detailed technical explanations. Carry this process as far as seems reasonable again today. Don't hesitate to check all guitars before playing actually begins.

Two new chords:

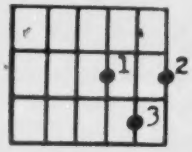


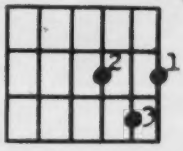
D



A^7

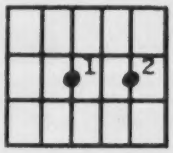
Both the chords are bar (barre) chords and require that the 1st finger be flat while the 2nd finger is curved. Some students may have trouble making a good sound with these. Check to see that the left thumb is working like a clamp along with the 1st finger as these are played. Fingering is another problem. Some students will want to play D.





Although both alternate fingerings work, it is better to learn to play D with a bar because of its relationship to A^7.

Students who have played before may want to substitute the 3rd finger for the 2nd finger in the A^7 chord. Although not a cardinal sin, it is better for them to play it with the 2nd finger since they may need fingers 3 and 4 for more advanced playing later. Some students may also know A^7 like this:



A^7

Although this is correct and occasionally useful, insist that they also learn A^7 as shown earlier, since it will later be moved to become A^{b7}, B^{b7}, and B^7, etc.
When most students can play D and A^7, try "Simple Melody" in D.

D / / /	D / / /
A^7 / / /	A^7 / / /
A^7 / / /	A^7 / / /
D / / /	D / / /

Practice the shift from D to A^7 and back to D.

Important note: Experience shows that students who begin to bar D and A^7 as shown have very little trouble playing more difficult bar chords later. Those who resist bar chords at this point will have serious technical problems later.

Now try "Silent Night" in D.

D / / D / /	G / / G / /	A^7 / / A^7 / /
D / / D / /	D / / D / /	D / / D / /
A^7 / / A^7 / /	G / / G / /	D / / A^7 / /

(Some students will find this too high to sing comfortably.
B and C are the usual keys.)

Compare "Silent Night" in the two different keys. Show the harmonic relationships on the Cycle of 5ths chart.

C
F G
B^b D
E^b A
A^b E
D^b B
G^b $F^\#$

KEY of G	KEY of D
I - G	I - D
IV - C	IV - G
V^7 - D^7	V^7 - A^7

Now compare "Simple Melody" in C and D.

I - C	I - D
V^7 - G^7	V^7 - A^7

Begin mentioning these relationships each day. Students can now play I, IV, and V^7 in G and in D.

Think of other familiar two- and three-chord songs. Play in two keys.

"On Top of Old Smoky"
"Deep in the Heart of Texas"
"Streets of Laredo"

Five thousand songs from the 50's can now be played with the I, IV, and V^7 chords! Experiment with some of the familiar "Elvis-type" materials, "You Ain't Nothin' But a Hound Dog" and "Blue Suede Shoes."

A 12-bar blues also uses only I, IV, and V^7.

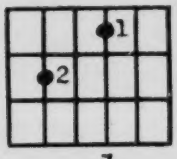
I / I / I / I / IV / IV / (first line)

I / I / V^7 / V^7 / I / I / (second line)

Introduce "All Through the Night."
Note the I, IV, V^7 chords plus the use of a Major II^7 chord. For the middle section starting "Soft the drowsy...." play just D.

E^7 Chord, "Has Anybody Seen My Gal?" with descant; "We'll Build a Bungalow," basic picking style.

New chord:



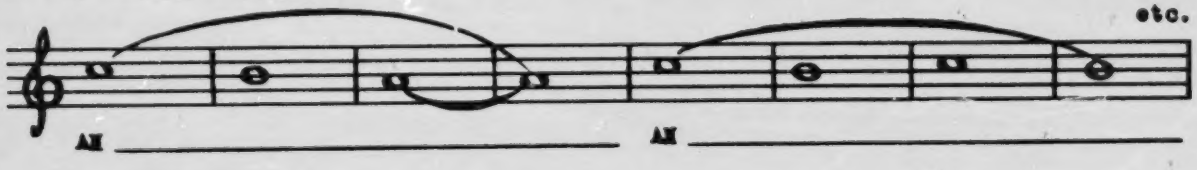
E^7

Notice that the hand position is basically the same as for the C chord, but the 3rd finger is omitted and the fingers are moved over one set of strings.

New song: "Has Anybody Seen My Gal?"

C / E^7 /	C / E^7 /	E^7 / / /	C / E^7 /
A^7 / / /	A^7 / / /	A^7 / / /	A^7 / / /
D^7 / G^7 /	D^7 / / /	D^7 / / /	D^7 / G^7 /
D / G^7 /	C / / /	G^7	C / / /

Now try adding a descant:



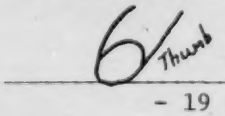
or fit words on each whole note to match the melodic rhythm.

Try "We'll Build a Bungalow" in D:

D / / /
E^7 / / /
A^7 / / /
D / / / etc.

BASIC PICKING STYLE ACCOMPANIMENT:

Begin by extending the thumb of the right hand into a "hitch-hike" position, and anchor it on the 6th string near the fingerboard section of the sound hole. The thumb should not be parallel to the strings but angled in such a way as to permit the left edge of the thumbnail to pick down across the strings.



Now anchor fingers 1 and 2 on strings 2 and 1. These fingers should be separated from the thumb and located diagonally across the sound hole from the thumb. This will seem awkward at first, but it serves as an aid in keeping the thumb (which will be picking downward) separate from the fingers (which will be picking toward the palm of the hand). NOTE: Stress this hand position until it becomes comfortable. Now, forget the left hand completely. Practice with only the right hand. Place the thumb on the open 4th string. Put the 1st finger on the 2nd string and the 2nd finger on the 1st string almost as if to shoot an arrow. Re-extend the thumb to get it away from the fingers. Pick <u>down</u> with the side of the tip of the thumb on the 4th string. Pick up with the fingers 1 and 2 twice to cause a 3-rhythm to occur. Now pick the open 5th string with the thumb and pluck fingers 1 and 2 twice again to cause a 3-pattern. (Fingers pick at the fingertips upward toward the palm of the hand. Rest the thumb on the string to be picked. The left side of the thumb tip does the picking.)

Beats	1	2	3	1	2	3
		1	1		1	1
Fingers	T	2	2	T	2	2
		2	2		2	2
Strings	4	1	1	4	1	1

Continue until this becomes second nature. Don't go too fast nor too slowly. Find a nice moderate tempo and play this until everyone can do it. When you goof, try to get back into the pattern.

Now, try this while you hold down the D chord. If the chord isn't played properly (bar down tight), the strings will sound dead.

After this can be played with the D chord, shift to the A^7 chord. Pick the 5th string with the thumb first, then the 4th string. (NOTE: The accompaniment pattern sounds best when the root and then the 5th of each chord are picked in that order. What has been done in the bass is to play open D and A with the thumb for the D chord and then open A to E on the 4th string, 2nd fret, while holding down the A^7 chord.)

Knowledge of string names now becomes important.

Try "Streets of Laredo" with this pattern in the Key of D:

D A^7 D A^7, etc.

Practice "Streets of Laredo" and then try a similar pattern with "Silent Night" in D. When you come to the G chord, pick the 6th string and then the 4th string for the two strong beats in the pattern.

"Silent Night"

D / / D / /	G / / G / /	A^7 / / A^7 / /
D / / D / /	G / / G / /	D / / D / /
A^7 / / A^7 / /	G / / G / /	D / / A^7 / /
D / / D / /	D / / D / /	D / / D

Modify the pick now by picking with the thumb on the 1st beat as before. Now on the 2nd and 3rd beats, let the thumb brush down across two or three of the center strings at the same time that fingers 1 and 2 are picking upward. Notice that this gives a fuller sound because more strings are sounding on the 2nd and 3rd beats.

CYCLE OF 5THS

The "Cycle of 5ths" can serve as a helpful tool as students learn about chords and their relationships. Be sure there is some need to learn the cycle before presenting it. Beware, also, of "over-presenting" the cycle. Students will use it as it begins to make sense to them as you re-emphasize it to them in later lessons.

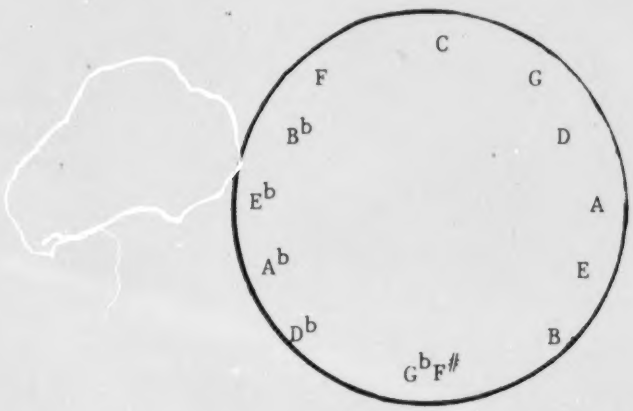
Numerous musical understandings can result from information contained in the cycle.

Example: a) Order of keys -- #'s and b's
b) Tonic-Dominant relationships
c) Transposition

Many other uses may be found, but it would seem that these three areas could be touched upon in a beginning guitar course.

In the song "Has Anybody Seen My Gal?", the chord progressions move around the cycle from the starting chord (C) out to E^7, then in order: A^7, D^7, G^7, and finally C. This secondary dominant condition is an effective way to illustrate harmonic magnetism, but more important than that.....it works! (It also works in several thousand other songs.)

Share this with the students: Choose any starting point and call that I or Tonic. Now the chord one step away clockwise is the V or dominant; and the chord one step away counter-clockwise is the IV or sub-dominant. Try this in another key. Play "Silent Night" in C and plot it on the cycle. Now play it in D or E. Plot it. These little techniques help students immeasurably. Don't kill the notion, but don't be afraid to present it!



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SESSION 6

Tuning, "Streets of Laredo: and "Simple Melody" (keys of C and D - transposition). Finding bass notes by ear, "We'll Build a Bungalow," "Has Anybody Seen My Gal?" Roots and 5th for picking accompaniments, "Mobile" (partner song to "Has Anybody Seen My Gal?")

Tune and check students' guitars as they tune. After they are able to get the instruments pretty well in tune using the 5th fret method, have students check the tuning by playing several chords one string at a time. Check to see that each note of the chord sounds in tune. (This is a bit tricky and should serve as an aid to tuning rather than as an extra problem. If it helps students, encourage them to use it. If not, don't force the issue; maybe it will help them later.) Review "Streets of Laredo" in D with the new accompaniment style. Try it now in C (C & G^7).

For the C chord, pick the 5th string for the root "C" and the open 3rd string G for the 5th of the chord. For G^7, pick the 6th string for the root and the 4th string for the 5th of the chord.

Now let's try a song with a 2 or 4 meter: "Simple Melody" in D.

|: D / / /

A^7 / / /

A^7 / / /

D / / / :|

Simply omit the last pick of the meter with the fingers and you're in 2 or 4.

Beats - 1 2 1 2

Fingers - T 1 2 T 1 2

Strings - 4 2 1 5 2 1

OR

Beats - 1 2 3 4

Fingers - T 1 2 T 1 2 etc.

Strings - 4 2 1 4 2 1

Don't forget that for D you pick strings 4 and 5 in the bass, but for A^7 you pick strings 5 and 4.

Another easy way to modify strumming is to pick a bass string and then brush-strum all the strings with your hand or thumb.

4 rhythm - T - strum - strum - strum

3 rhythm - T - strum - strum

2 rhythm - T - strum

Try: "We'll Build a Bungalow" and try to find suitable bass notes to pick by ear.

G / / /

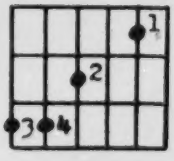
A^7 / / /

D^7 / / / (When all else fails, rely on your formal musical training.)

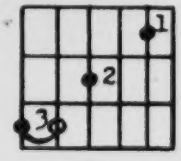
G / / /

How about "Has Anybody Seen My Gal?" Use the same approach. By now you should know which strings to pick for the A^7 and D^7 chords. Find roots and 5ths for C, E^7, and G^7 and you're set to go.

Play Chord	Locations of Root (strings)	5th (strings)
C	5th	3rd or *6th with optional fingering
E^7	6th	5th
A^7	5th	4th
D^7	4th	5th
G^7	6th	4th



C OR



C

Pick the root with the 3rd finger on the 5th string. To pick the 5th of the chord, move the 3rd finger to the 6th string.

As you gain experience, these note locations become easier to find. You also learn that if you pick something other than the root or 5th in the proper order, while holding down a chord, it usually sounds fine anyway. Work at finding these as you practice alone. This is an important step toward more advanced playing styles.

Introduce "Mobile." This song has the same chord sequence as "Has Anybody Seen My Gal?" (The songs, therefore, can be used as partner songs.)

Try these accompaniments using a thumb-finger picking style, and then with a thumb-strum style. These differing styles of accompaniment can actually change the flavor of a piece. The thumb-finger style is more delicate, whereas the thumb-strum style is usually fuller and louder. Practice both ways while gradually growing more and more comfortable with the locations of the various bass notes to be picked in the accompaniments.

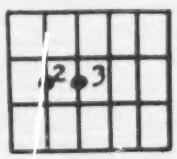
You have now reached a kind of plateau in your playing. Review the songs already studied as well as outside popular or folk tunes, concentrating primarily on the right hand. (Up until now we have worked mostly with learning the chords with the left hand.) Don't go on with new material until most of the class feels comfortable at this technical level.

SESSION 7

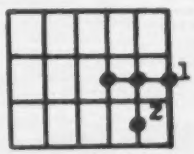
Evaluation of student progress, "Sinner Man," em and D chords, strum patterns, lifting patterns in strums.

For many obvious reasons, it is important to have students perform alone all through their development. Though students progress at different rates, each one's progress should be evaluated in relationship to his/her own rate of growth. Strengths and weaknesses of each player should be pointed out with suggestions for improvement and words of encouragement. Some teachers set aside one day a week for individual performance. Others try to have students play alone every day. Establish some system and modify it until it works for you and your students. This should not carry with it an aura of pressure and dread, but rather be a fulfilling time during which students can sense growth and improvement. Attitude and progress often go hand-in-hand.

A minor song: "Sinner Man"



Em



D

em / / /

em / / /

D / / /

D / / /

em / / /

em / / /

em / D /

em / / /

NOTE: Major chords should be written in capital letters; minor chords in lower case followed by the letter "m".

Example: C = C Major
cm = c minor

Strum patterns can often make the difference between the success and failure of a song's presentation.

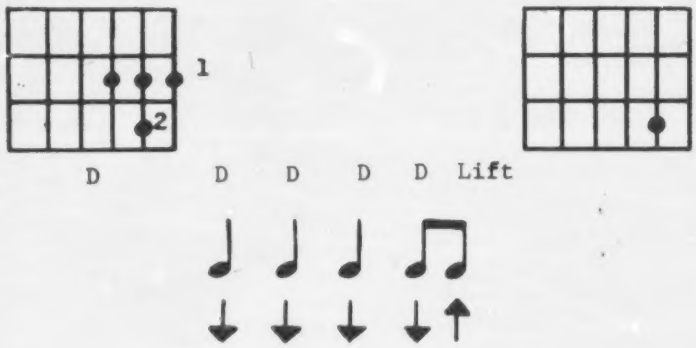
A simple pattern to get you started on "Sinner Man" might be:

1 2 3 4

em / / / and lift the chord as you strum back with your thumb.

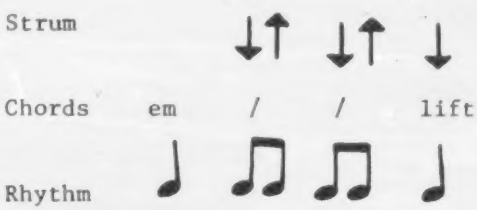
As you lift the chord, only open strings will sound; but it happens so fast as to create a nice effect. Keep the fingers set so that you can get back to em on the 1st beat of the next measure.

The same lift pattern can be used with the D chord. Leave the 2nd finger in place but lift just the 1st finger bar.

Strum

Lift the bar as you strum up on the 2nd half of the 4th beat. Slam the bar back down for the 1st beat of the next measure.

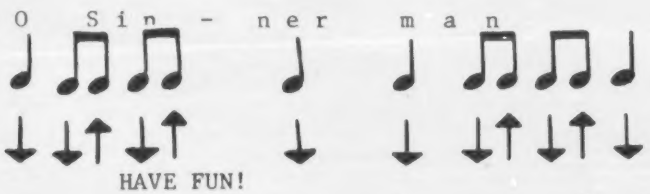
Try the song with this strum pattern. Count: 1, 2, 3, 4, AND 1, 2, 3, 4, AND, etc.

After SOME success here, try a new style. Problems will result if the tempo isn't maintained, so be firm about the beat.



Start slowly and work up to a very rapid rate. Keep the right forearm and hand relaxed and free from tension. Strum with the thumb only, or with thumb and hand —

Slowly at first --- then as fast as possible ---



If time permits, review familiar material.

SESSION 8

em, G^7, B^7, A, am chords, "Sinner Man,"
"I've Been Workin' on the Railroad." Strum pattern review,
"Poor Wayfarin' Stranger," T 1 2 1 picking style.

Review em, "Sinner Man." Play through using the strums introduced in Lesson 7. Play and sing through, while the class plays and recalls the patterns needed (check fingering of em and A chords).

New song: "I've Been Workin' on the Railroad" (double strum)

G / G^7 / C / G /

G / em / A^7 / D^7 /

D^7 / G / C / B^7 /

C / G A^7 G D^7 G /

G G^7 C A^7 D^7 / G /

G G^7 C A^7 D^7 / G /

G / / / / / D^7 /

G G^7 C / D^7 / G / etc.

Use a strum pattern that includes a brush back across the strings on the 2nd half of the 2nd and 4th beats.

Now try picking roots and 5ths on the bass strings.

G = G and D

C = C and G, etc.

(Let your students try to figure these out. You be ready to clarify.)

"Poor Wayfarin' Stranger"

em - - - em - - -

A - am - em - - -

em - - - em - - -

A - am - em - - -

C - - - G - - -

C - - - B^7 - - -

em - - - em - A -

am - - - em - - -

Use full, broad strums to accompany this piece. As finger picking becomes more advanced, add some to the accompaniment.

Locate the roots to each chord to be played on the beat. Using a T 1 2 1 pattern, improvise a finger-picked accompaniment.

Most of the difficulty will come as the result of chord changing and coordinating this with the T 1 2 1 picking style. Practice each hand separately.

Review a familiar song that the class selects.

SESSION 9

bm, "Blowin' in the Wind." Picking accompaniment T 1 2 1
(a closer look),
"Poor Wayfarin' Stranger," "Streets of Laredo."

Review and warm-up with "Poor Wayfarin' Stranger" from last lesson. Try various strum and pick styles.

D - G - D - bm -

D - G - A^7 - - -

D - G - D - bm -

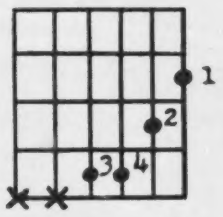
D - G - A^7 - - -

D - G - D - bm -

D - G - A^7 - - -

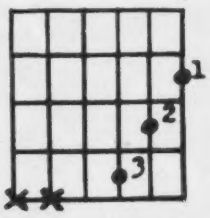
G - A^7 - D - bm -

G - A^7 - D - - -



bm

or



bm

Full bm comes in Session 15.

Point out the relationship of lines (1 to 2, 3 to 4, and 5 to 6).

Practice the shifts from D to bm to D. Play through the song several times, and encourage students to memorize the chord patterns.

Try a few minutes now to practice picking. Right hand position is very important. Place the thumb tip near the sound hole (where the sound hole and fingerboard meet). Aim the thumb up the neck of the guitar in a kind of hitch-hiking position. The 1st, 2nd, and 3rd fingers are now free to do the picking. The thumb should remain "aimed" up the neck of the guitar and as much separated from the fingers as possible. Keep stretching this position to avoid collisions with the thumb's picking down while the fingers are picking up.

Forget the left hand for now; and with open strings, try a picking pattern of T 1 2 1. Start on the 4th string with the thumb while fingers 1 and 2 are on strings 2 and 1 (thumb on 4th string, 1st finger on 2nd string, and 2nd finger on 1st string). Pick the T 1 2 1 pattern slowly. When it sounds and feels good, gradually increase the speed. Now let the thumb alternate between the 4th and 5th strings while fingers 1 and 2 continue picking on strings 2 and 1.

Now try this pattern while holding chords down: D, A^7, etc ... G, D^7, etc.

Try this pattern with "Poor Wayfarin' Stranger." You will need to change chords and strings while you pick.

Now try "Streets of Laredo" in D, using T 1 2 only (3 meter). Make it more pleasing by doubling the speed, and pick T 1 2 1 2 1. Experiment to see which songs seem to work well with this accompaniment style and which do not.

SESSION 10

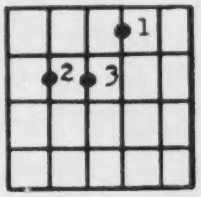
Major chord review and expansion.
E and F chord, "Silent Night." Root and 5th bass pick.

CHORD REVIEW AND EXPANSION

The chord chart can be used as a reference for introducing new chords and reviewing any problem chords already studied. Another possible use for it is to check individual progress. A student could now see at a glance that he/she could play the C and D chords but wouldn't know E or F.

The E chord: (easy)

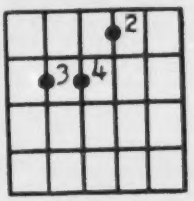
Try the E chord:



E

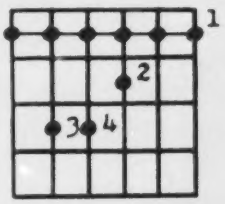
The F chord: The F chord for most players represents a major hurdle in learning to play the guitar. Once mastered, it opens up a whole world of barre chords and more advanced playing techniques. The most logical approach is probably the best.

Now play E with this new fingering. This frees the first finger:



E

With this new fingering, slide the chord up 1 fret. Now barre the entire 1st fret with the first finger.



F

H O O R A H ! AND T A H D A H !!!!!!!!!!!

(Don't be discouraged; TRY AGAIN!)

Play E the normal way. Now change the fingering to 2, 3, 4 and slide up 1 fret. Add the barre and you have F.

The secret is to squeeze hard enough with the thumb to flatten out the 1st finger which is doing the barring.

Play the chord as an arpeggio slowly. If any string sounds dead or buzzes, you need more pressure at that point.

Practice this a little each day and you will be surprised with the improvement.

Let's try a song now with this chord. Play with an easy brush-strum.

"Silent Night"

C / / C / / C / / C / /

G^7 / / G^7 / / C / / C / /

F / / F / / C / / C / /

F / / F / / C / / C / /

G^7 / / G^7 / / C / / C / /

C / / G^7 / / C / / C / /

Now try to pick the root of each chord on the 1st beat and the 5th of each chord on the 4th beat, while you brush-strum or pick lightly on the weak beats.

	5th string	Strum or pick	6th string	Strum or pick	5th string	6th String
Bass	C		G		C	G
Chords	C	/ /	C	/ /	C / /	C / /
	si	- -	night	---------	ho - -	night

Don't forget to move the 3rd finger to the 6th string to pick the 5th of the C chord. (See Session 6.)

	6th string		4th string		5th string	6th string	
Bass	G		D		C	G	etc.
Chords	G^7	/ /	G^7	/ /	C / /	C / /	
	all--------is		calm	----------	all ----	bright	

Another way to think of this is to remember the following:

For the C chord, pick strings 5 and 6.
For the G^7 chord, pick strings 6 and 4.
For the F chord, pick strings 6 and 5.

This requires many hours of practice to feel and to sound at ease.

Don't quit now -- the fun is just beginning!

Several brief practice sessions each day with difficult chords and complex picking patterns are usually more beneficial than long, forced practice sessions. You are using muscles in the hands (and head) that require stretching and training. Be patient. If it were easy, anyone could do it and it wouldn't be as much fun!

Intersperse several familiar songs throughout this lesson.

SESSION 11

"Scarborough Fair," T12321 Review, major chord review. The A chord (regular and Long A). The B chord (regular and Long B). "Blowin' in the Wind" review. Transposition from D to C.

New song: "Scarborough Fair"

em / / em / / D / / em / / em / /

G / / em / / emA / / em / / em / /

em / / G / / G / / D / / D / /

em / / A / / D / / em / / em / /

First brush-strum; then pick bass roots and brush-strum on beats 2 and 3. Try a picking style using T 1 2 3 2 1 with the fingers on strings 1, 2, and 3. Pick roots with the thumb. (This 3-step process may take several days to accomplish. It may help to write over each chord the numbers of the string to be picked.)

Chord review:

Have students place chord charts in front of them. Begin with major chords:

C / / / double strum (8 beats)

D / / / double strum (8 beats)

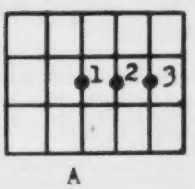
E / / / While the students strum E, have them change from 1, 2, 3, to 2, 3, 4 fingering.

F / / / Use the barre and squeeze like crazy!

G / / / Isn't it great to relax after the F chord?

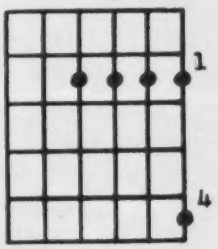
A / / /

B / / / W H O A! How do we play B? Let's back up and see how we play A. A can be played:



A

or



Long A

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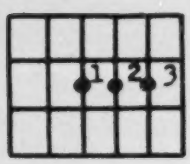
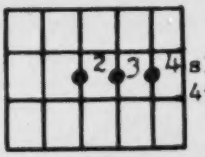
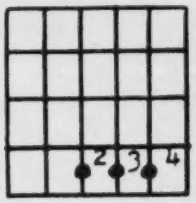
B can be played about the same way except on the 4th fret. If you choose the first example, you need to slide it up 2 frets, change the fingering, and add the extra note; and do not strum the 5th and 6th strings.



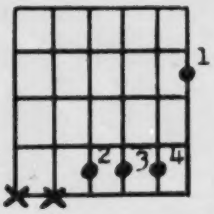
change fingers to



slide to 4th fret



add 1st finger



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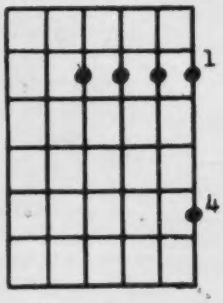
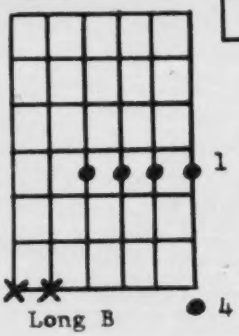
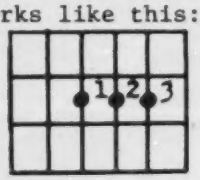


Long A

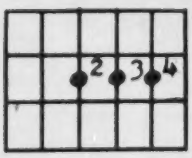


Long B

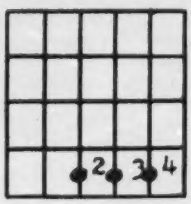
Barred B is the most useful of the B chords because you can play all 6 strings and get a full sound. It also is movable to any other position on the fingerboard. It works like this:



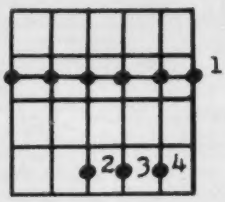
A



Change to 2, 3, 4



Slide up 2 frets



Barred B

NOTE: The open 5th and 6th strings may be played with the A chords but should not be played with the B chords.

This review may take up to 15 minutes. Answer questions. Check hand position, fingering, etc. Stay with this review daily. (Performance objectives may be developed from these sequences as well as from songs.)

Don't forget that in any group, some players will have more facility than others. Stress individual development and improvement rather than comparing abilities.

Review "Blowin' in the Wind." Before starting, practice the change D to bm and back to D.

Play through and have the class sing. Check for problems.

Now develop an accompaniment by picking bass notes on the first beat of each bar.

Transpose the song down one whole step to the key of C. Play through.

SESSION 12

Major chord review. Review E to F; A to B.
"Blowin' in the Wind. Review picking patterns, "Kum Bah Yah"

Begin with an improvised pattern of major chord movement from C up to C. Before playing, review the problem spots. Encourage the class to look ahead to the next chord as soon as they have found the one being played. Use chord charts.

C / / / double strum (8 beats)

D / / / " " " "

E / / / " " " "

F / / / " " " "

G / / / " " " "

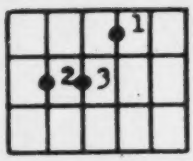
A / / / " " " "

B / / / " " " "

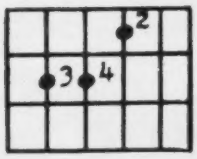
C / / / " " " "

Now, review the problems.

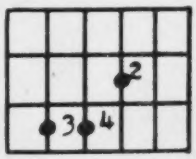
F and B are probably the two big areas of concern. Slowly review how each one originates (E, change fingering, slide up 1 fret, bar becomes F). (Long A moved up two frets becomes B or change fingering and add the 1st finger on the first string, 2nd fret.)



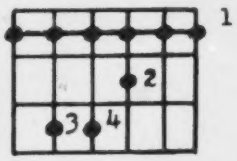
Begin



Change fingers



Slide up



Add BARRE "F" chord

Introduce new song: "Kum Bah Yah."

C / / / C / F / C / / / C / / /

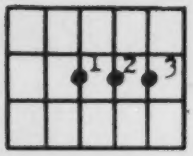
em / / / em / F C D^7 / / / G^7 / / /

C / / / C / F / C / / / C / F /

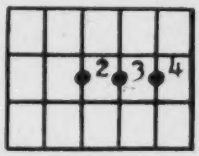
C / / / D^7 / G^7 / C / F / C / / /

You may know this song with some slight changes in its melody, rhythm, or harmony. I use these chords because I happen to find them more harmonically pleasing.

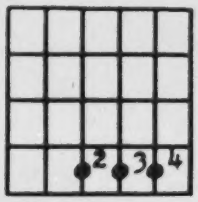
Students will have the opportunity to find the F chord quickly. Continue the picking work with "Kum Bah Yah" (8 picks per measure). Pick roots and 5ths with an arpeggio style pick. (T121T121)



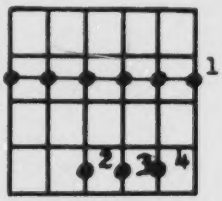
A



Change fingers to
2, 3, 4

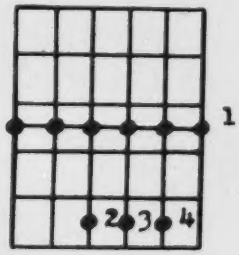


Slide up



add bar for "B"

Then . . . slide the bar to the 3rd fret and you have "C."



C

SESSION 13

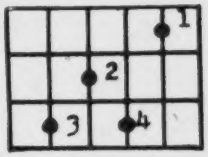
7th Chord review and expansion. New picking style T12T12T1, "The Times They Are a'Changin'."

A review and expansion of 7th chords

Have students look at the chord chart and pick out all the familiar 7th chords.

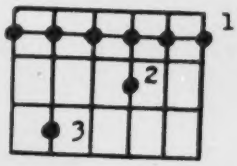
D^7, E^7, G^7, A^7, B^7

C^7 and F^7 are missing. Both are easy! C^7 is played by simply adding one finger to the already familiar C chord.



(Notice similarity to B^7.)

F^7 is played by removing the 4th finger from the F chord or by changing the fingering of E^7 to 2-3, sliding up one fret and barring the 1st fret.



Now let's play our exercise starting with C^7 and using all 7th chords through all the white keys.

C^7 - - - (double strum 8 strums)	G^7 - - -
D^7 - - -	A^7 - - -
E^7 - - - (change to 2, 3)	B^7 - - -
F^7 - - -	C^7 - - -

Correct any problems that are correctable. Suggest practice to all and a reminder to think ahead to the next chord. Try it again!

Students will now be starting to take a personal inventory of their chord knowledge. This seems far more important than traditional "test taking." In another few sessions, the students should be familiar with all white key major, minor, and 7th chords.

Let's try a picking style that can be used effectively in a number of songs. Slowly, with the RIGHT hand ONLY...insist on GOOD HAND POSITION...thumb pointed up the fingerboard...fingers ready to pick. With the thumb on the 4th string and fingers 1 and 2 on strings 2 and 1, try: T 1 2 T 1 2 T 1. Pick this new pattern. A syncopated rhythm occurs because of the accent produced by the thumb falling on the 4th and 7th beats. Start slowly and build control. <u>It will take most students several weeks</u> to develop enough control to use this picking style comfortably.

Don't try to put this with a song yet. Give it a few days, but practice it each day several times. Gradually increase the speed. Remember: control first, then speed.

New song: "The Times They Are a'Changin."

G / / em / / C / / G / / G / /

G / / bm / / am / / D^7 / /

G / / em / / C / / G / / G / /

G / / bm / / am / / D^7 / /

G / / bm / / am / / D^7 / /

G / / bm / / am / / D^7 / / G / / G / / F / / G / /

A full rich strum is needed here to produce a suitable accompaniment. Try for an introduction.

SESSION 14

Song review, 7th chord review. Review new picking style, "It's a Sin To Tell a Lie." fm chord and A^{b7} chord.

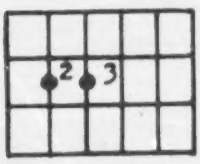
Although review of previously learned material is standard procedure, it occasionally helps to play through lots of "old songs." Let's start with "Simple Melody." Play through it, trying it in D and in C. Divide the class in half and sing it as a partner song. Switch parts. "My Gal's a Corker" and "We'll Build a Bungalow" can also work as partner songs. Sing in as many combinations as seem productive. "Tom Dooley," "Polly Wolly Doodle," "Lay That Pistol Down, Babe" work as tri-partner songs. "Deep in the Heart of Texas" transposed also fits, if you want to try four songs at once.

Let's go back to our new picking style T 1 2 T 1 2 T 1. Play through. Try this now with D, A^7, D. For the D chord, pick strings 4 3 5 with the thumb. For the A^7 chord pick strings 5 4 6 with the thumb. Keep fingers 1 and 2 on strings 2 and 1.

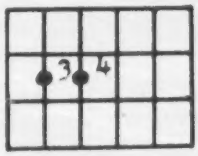
For the D chord, pick T 1 2 T 1 2 T 1 on strings 4 2 1 3 2 1 5 2

For A^7 chord, pick T 1 2 T 1 2 T 1

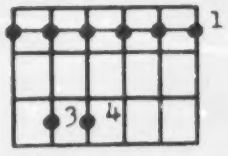
New chord fm



em

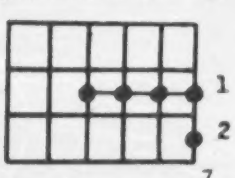


change fingers

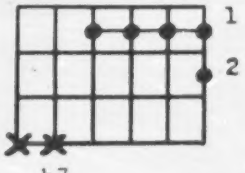


Slide up and bar fm

New chord A^{b7} (A^{b7} is simply A^7 lowered 1/2 step.)



A A^7



A^{b7}

(Don't strum strings: 5 and 6.)

New song, "It's a Sin To Tell a Lie."

//:	C	/	B^7	/	C	/	/	/	G	/	E^7	/	F	A^7	dm	/
	G^7	/	G^7	/	B^7	/	C	/	D^7	/	D^7	/	A^{b7}	/	G^7	
	C	/	B^7	/	C	/	/	/	C	/	E^7	/	F	A^7	dm	/
	F	/	fm	/	C	/	A^7	/	D^7	/	G^7	/	C	/	C	/ ://

Teach the melodies first. Have the students sing the two parts; but unless they are very strong singers, don't try partner songs until next session.

Now go through the piece and teach the chords. Use a simple brush-strum. Changing chords on time is difficult enough, so don't complicate things.

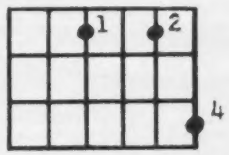
This is a good time to begin a review and expansion of minor chords.

Before the song will succeed, it is of utmost importance that the words and melody of this song be learned and enjoyed by the class.

SESSION 15

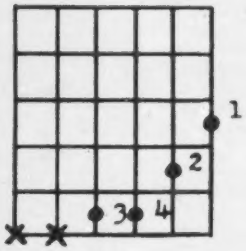
Minor chord review and expansion. Using new picking style or an accompaniment. New song "For Baby."

Look through the list of white key minors. The familiar chords include dm, em, fm, am, bm. cm and gm are unfamiliar. cm can be played basically

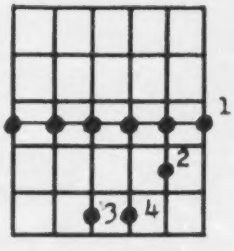


cm

<u>or</u> like bm on the 3rd fret.



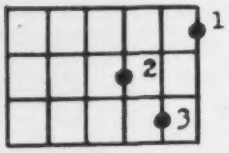
cm



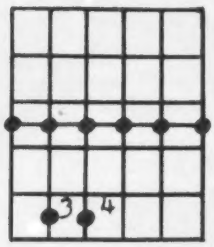
cm

(basic am position with a bar)

dm: (easy)



gm can be played like fm, barring the 3rd fret



gm

This is the basic em position. This position can be used all the way up the fingerboard.

Once the em position is reached, change the fingering to 3, 4. For fm, barre the 1st fret while keeping the 3, 4, em position. For gm, slide the entire chord (hold the position) up and barre the 3rd fret. (This also can be used all the way up the

fingerboard.) Now play the minor sequence:

cm / / /

dm / / /

em / / /

fm / / /

gm / / /

am / / /

bm / / /

cm / / /

Once am is reached, change the fingering to 2, 3, 4 just as you did to move from E to F. Slide am up and bar the 2nd fret. This is not full bm. All 6 strings can be strummed. For cm, bar the 3rd fret.

Play through several times. Practice at home.

Once the em position is reached, change the fingering to 3, 4. For fm, bar the 1st fret while keeping the 3, 4, em position. For gm, slide the entire chord up (hold the position) and bar the 3rd fret. This can be used also all the way up the fingerboard.

Now play the minor sequence:

cm / / /

dm / / /

em / / / finger 2, 3; then shift to 3, 4

fm / / / bar the 1st fret and keep the em position in fingers 3, 4

gm / / / bar the 3rd fret

am / / / finger 1, 2, 3; then shift to 2, 3, 4.

bm / / / bar the 2nd fret in am position

cm / / / bar the 3rd fret in am position.

Play through several times and PRACTICE AT HOME!

Let's try our new picking style with a familiar song, "Simple Melody." Start the pick first on the D chord and play 2 measures for an introduction.

Go slowly and don't let the syncopation get in your way. Play through several times and encourage the students to sing. This whole process is somewhat complex, so don't expect miracles.

New song: "For Baby"

G / C / G / / /

am / D^7 / G / / /

C / D^7 / G B^7 em /

G C am D^7 G C G /

C / D^7 / G / / /

am / D^7 / G / / /

C / D^7 / em / am / / /

G C am / D^7 / G / / /

Review the relationship between $F^{\#}m$ and em. (For $F^{\#}m$, play em position fingered 3, 4, and bar the 2nd fret.)

SESSION 16

Minor chord review, "For Baby," "Michael , Row the Boat Ashore."
Review all white key major, minor, and 7th chords.

Begin with a review of white key minor chords. Use the chord chart and look ahead. REMEMBER: the em position is used three times and the am position is used three times.

cm / / /

dm / / /

em / / /

fm / / /

gm / / /

am / / /

bm / / /

cm / / /

Help with any problems!

Now, let's try the song from the last session, "For Baby." This song works very well with the new picking style (T12T12T1). Strum through the chords and sing. Now try the picking style slowly. The chords have to be well mastered before the picking style will work. This may be too difficult for most students at first, but let them try.

Analyze any problems that occur and help students see where their individual problems are hindering progress. Lots of practice will be needed by all to make this one work. New song: "Michael, Row the Boat Ashore." Point out the easy shift from barred D to barred f$^{\#}$m (both at 2nd fret.)

D / / / D / / / G / / / D / / /

F$^{\#}$m / / / em / / / A^{7} / / / D / / /

Try this picking style with this song: T 1 2 T 1 2 T 1.

Try the same picking style with some other songs: "Blowin' in the Wind," "Poor Wayfarin' Stranger," etc. Review "It's a Sin To Tell a Lie." Sing each part in turn while you strum the chords. Now try the song all the way through, in two groups.

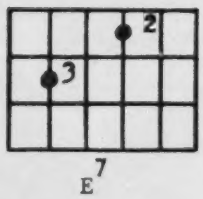
End the class session with a chord review. All white key major, minor, and 7th chords.

C	/ / /	cm	/ / /	C^7	/ / /
D	/ / /	dm	/ / /	D^7	/ / /
E	/ / /	em	/ / /	D^7	/ / /
F	/ / /	fm	/ / /	E^7	/ / /
*G	/ / /	gm	/ / /	G^7	/ / /
A	/ / /	am	/ / /	A^7	/ / /
B	/ / /	bm	/ / /	B^7	/ / /
C	/ / /	cm	/ / /	C^7	/ / /

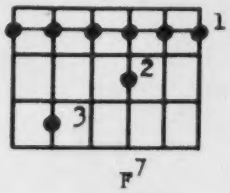
ANY FULL BAR CHORD MAY BE MOVED TO ANY FRET ON THE GUITAR. EACH FRET EQUALS ONE-HALF STEP.

*G major is the same as F barred at the 3rd fret.

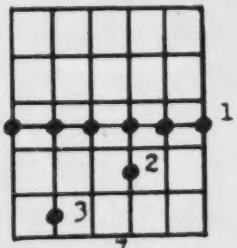
Note: E, F, and G major, minor, and 7th may be played in the same barred positions. Example:



E^7

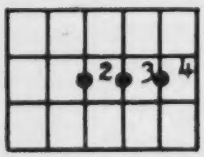


F^7

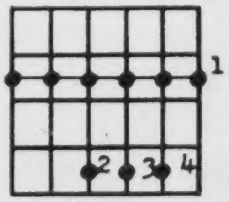


G^7

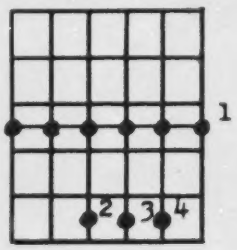
A, B, and C major and minor may be played in the same barred positions. Example:



A



B



C

SESSION 17

Major, minor, 7th chord review, "Sing Hallelujah." Review beginning picking styles and easy songs. Begin hearing original compositions.

Review all white key major, minor, and 7th chords in the usual pattern. Teach new song: "Sing Hallelujah."

em / / / A / / / em / D / em / / /

em / / / A / / / em / D / em / / /

G / / / D / / / C / D / E / / /
(major)

A / / / G / / / C / D / E / / / em / / /
(major)

The rapid harmonic movement in this song requires some special practice. The pattern C / D / E / / / should be isolated and played several times.

Don't forget -- from E to em requires only a lifted finger.

Try this strum pattern: 1 2 3 4 &

etc.

Play through the song with this strum.

Now try lifting the fingers from the em chord all the way off the instrument for the last half of the 4th beat.

em / / / lift

The strings are actually open when you strum; but the chord returns so quickly that it sounds fine and adds some harmonic interest.

Let's try some easy picking styles. With "Silent Night" try:

```
          1  1     1  1
     T    2  2  T  2  2
Beats                    etc.   (See Lesson 5.)
     1  2  3  4  5  6
```

Bass notes-Root - 5th -

Now try:

```
       1  1     1  1
    T  2  2  T  2  2
       3  3     3  3
```

Try this with "Scarborough Fair." Now try T 1 2 3 2 1 (fingers 1 2 3 on strings 3 2 1.) Try a 2 or 4 pattern with "We'll Build a Bungalow." Alternate the thumb between the 4th and 5th strings as you pick

G	/	D	/	G	/	D	1
T	2	T	2	T	2	T	2

We'll build a bungalow, etc.

Now try a stiffer challenge: "Mobile." Refer to "Cycle of 5ths," "Has Anybody Seen My Gal?" which also fits this chord pattern.

Play requests!

Since we are nearing the end of the sessions, this might be a good time to begin hearing original compositions. Be accepting and gently critical with constructive remarks. This activity can be one of the real highlights of the course. Be sure to remind students that although they have this obligation, the assignment will not be evaluated in terms of a grade. Be available to help them with any problems they might have with their compositions.

SESSION 18

Review "Sing Hallelujah, "Road to Freedom." Review picking and strumming styles. Continue hearing original compositions.

Play through "Sing Hallelujah." Review slowly the difficult chord progressions, and offer practice suggestions. Ask the strong players to display various strumming styles. Have the class sing and play through the song again. Try to have students loosen up on their strumming techniques. Some players need to be directed specifically, while others work well with freedom. Allow for both extremes. Rehearse until the song WORKS.

New song: "Road to Freedom."

em / / /	bm / / /	C / / /	A^7 / / /
am / / /	D^7 / / /	G / / /	em / / /
G / / /	em / / /	F / / /	D^7 / / /
G / C /	G / / /	C / F /	C / / /
C / / /	em / / /	A^7 / / /	D^7 / / /
G / C /	G / / /	C / D /	E / / /
E / / /	em / / /	em / / /	
G / / /	G / / /	G / F /	F / / /
	D^7 / break	G / C /	G / C /
G / / /	B^7 / / /		

Note the C D E Pattern and the I, IV, I in G and then in C. Practice these two problem areas. Rehearse voices alone (with piano). Try to play through slowly. Gradually increase speed. Develop a strum with 4 strokes per bar, with an accent on the first beat of each bar and a light accent on each 3rd beat.

Review strums and picks in Session 6. Pick roots and 5ths. Try this with other songs in 4 and 3 meter. Continue hearing original compositions.

As was pointed out in Session 3, if good singing attitudes are not developed early, real problems can result in these later lessons. Both singing and playing should be as pleasant as possible. Practice can be fun if the material to be learned is presented in a logical and sequential manner that will enhance the probability of success.

SESSION 19

Review "Sing Hallelujah" and "Road to Freedom," "The Fox." Review of previously used song material.

Review "Sing Halleluhah." Warmup with the C D E sequence. Sing and play through. Now try polishing "Road to Freedom." Start slowly and methodically. Gradually increase the tempo. Check the C D E sequence again. Sing and play through. Isolate and rehearse problems. Play through again!

New song: "The Fox."

C / / / C / G^7 / double strum

C C^7 F fm C G^7

C / G^7 / C C^7 F fm

C / G^7 C F C G^7

Practice the C C^7 F fm sequence. Experiment with a number of strums and picks. Find a way for each student to manage to accompany the piece. Since this is a verse song, the patterns are played a number of times.

Close with some fun singing. "Simple Melody" (2 parts), "Tom Dooley," "Lay That Pistol Down, Babe," "Polly Wolly Doodle" (all three at once).

"Old Smoky" (use a variety of accompaniment styles), "Sinner Man," "Wayfarin' Stranger," "Blowin' in the Wind."

Finish hearing original compositions.

SESSION 20

Review "The Fox." "Country Roads." Continue review of previously used song material.

Review "The Fox." Practice difficult (rapid) chord changes. Start slowly. Check each student's progress regarding strumming, picking, or combinations of these styles in accompaniment patterns. Sing through. Force the tempo a bit to challenge everyone.

Introduce "Country Roads." Most of the students will be rather familiar with this.

G / / / em / / / D / / / C / G / etc.

Play through at least twice, and check difficult chord sequences.

em / F / C / G /

Song review: "Scarborough Fair" (T 12121 and T 12321, arpeggio pick, strums), "Kum Bah Yah," "Times They Are a'Changin" (heavy strums), "It's a Sin To Tell a Lie" (partner-like song), "Michael, Row the Boat Ashore," "Sing Hallelujah," and "Road to Freedom."

Appendices

Guitar Method Books
Ensemble Books
Video Tape
Songs

Permission has been granted to use copyrighted songs in this guide.
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No. 21 "It's a Sin to Tell a Lie" by Billy Mayhew.
Copyright © 1933 & 1936 by Bregman, Vocco & Conn, Inc.
Los Angeles, California. Copyright renewed 1960 & 1963.

No. 22 "For Baby (For Bobbie)" by John Denver. © Copyright
1965 Cherry Lane Music Company, Englewood Cliffs, New Jersey

No. 24 "Sing Hallelujah" words and music by Mike Settle.
TRO © Copyright 1961 & 1963 Essex Music Incorporated,
New York, N. Y.

No. 27 "Take Me Home Country Roads" by Bill Danoff, Taffy Nivert, and John Denver. © Copyright 1971 Cherry Lane Music
Company, Englewood Cliffs, New Jersey

GUITAR METHOD BOOKS

Carcassi Classical Guitar Method. New York: Carl Fischer, 1951.
(Definitive method for classical guitar)

Christopher Parkington Guitar Method, Volume I. Madrid: Brenner, Ltd.
(Antigua Casa Shery), 1968.
(Excellent picture of good positions)

Noad, Frederick M. Solo Guitar Playing. New York: Macmillan, 1968.
(Excellent study for the non-beginner)

Pappas, Sophocles. Method for the Classic Guitar. Washington, D. C.:
Columbia Press, 1971.
(Interesting exercises. A good supplement to a book such as
Shearer, Volume I)

Shearer, Aaron. Classic Guitar Technique Volume I. Melville, New York:
Belwin Mills, 1970.
(Excellent method for beginning guitar)

---. Classic Guitar Technique, Volume II. Melville, New York: Belwin Mills, 1970.
(Excellent material for advanced guitar)

ENSEMBLE BOOKS

Bay, Mel. The Guitar Band, Volume I. Kirkwood, Missouri: Romny Lee,
Mel Bay Publishing, 1968.

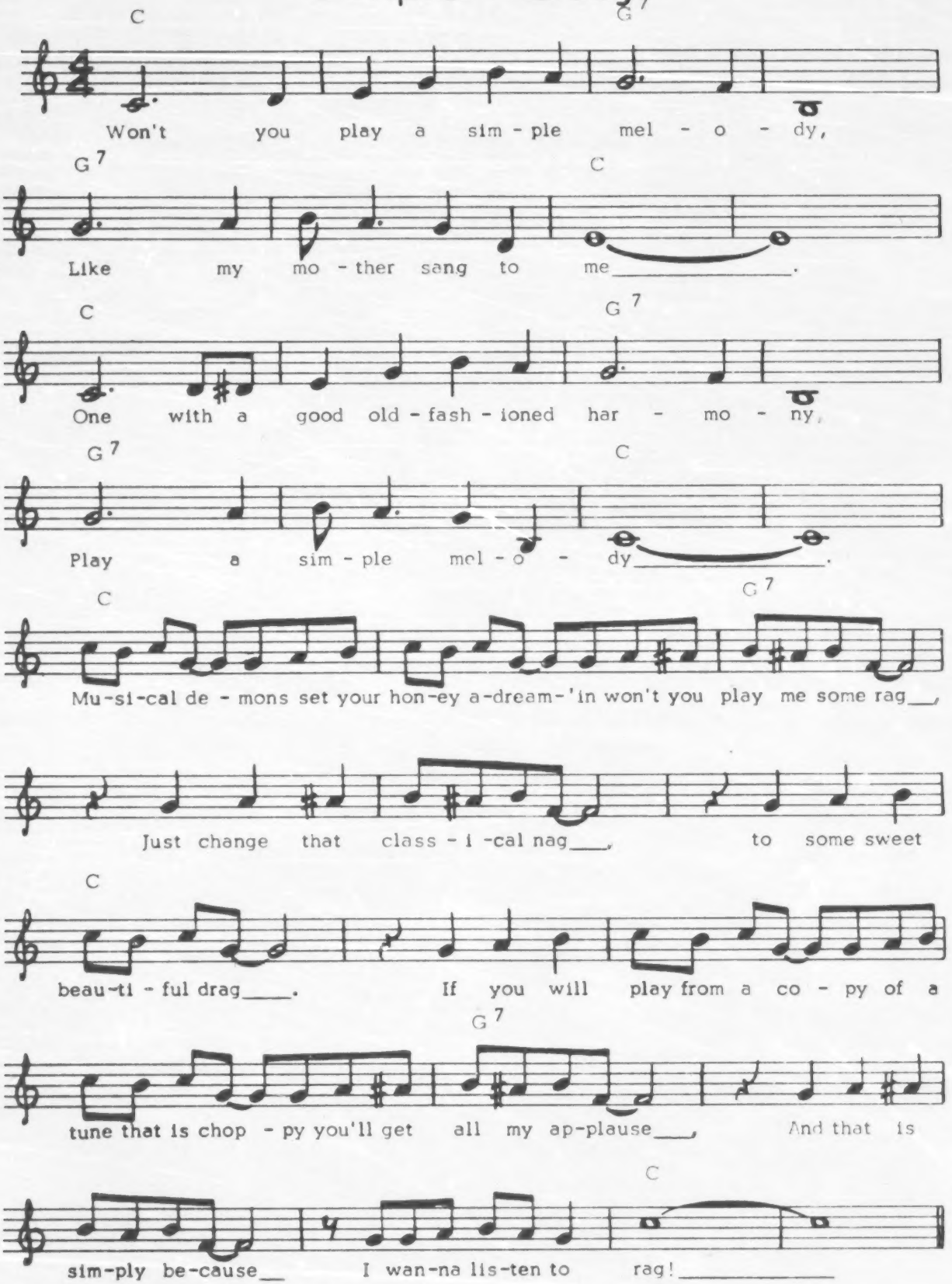
---. Mel Bay Presents Guitar Ensembles. Kirkwood, Missouri: Mel Bay
Publishing Corporation, 1968.

MacGregor, Scotty. It's Four-Plus Time. New York: Clef Publishing
Corporation, 1968.

Vinson, Fred. (comp.) World's Favorite Solos for Classic Guitar.
Nyack, New York: Ashley Publishing, 1967.

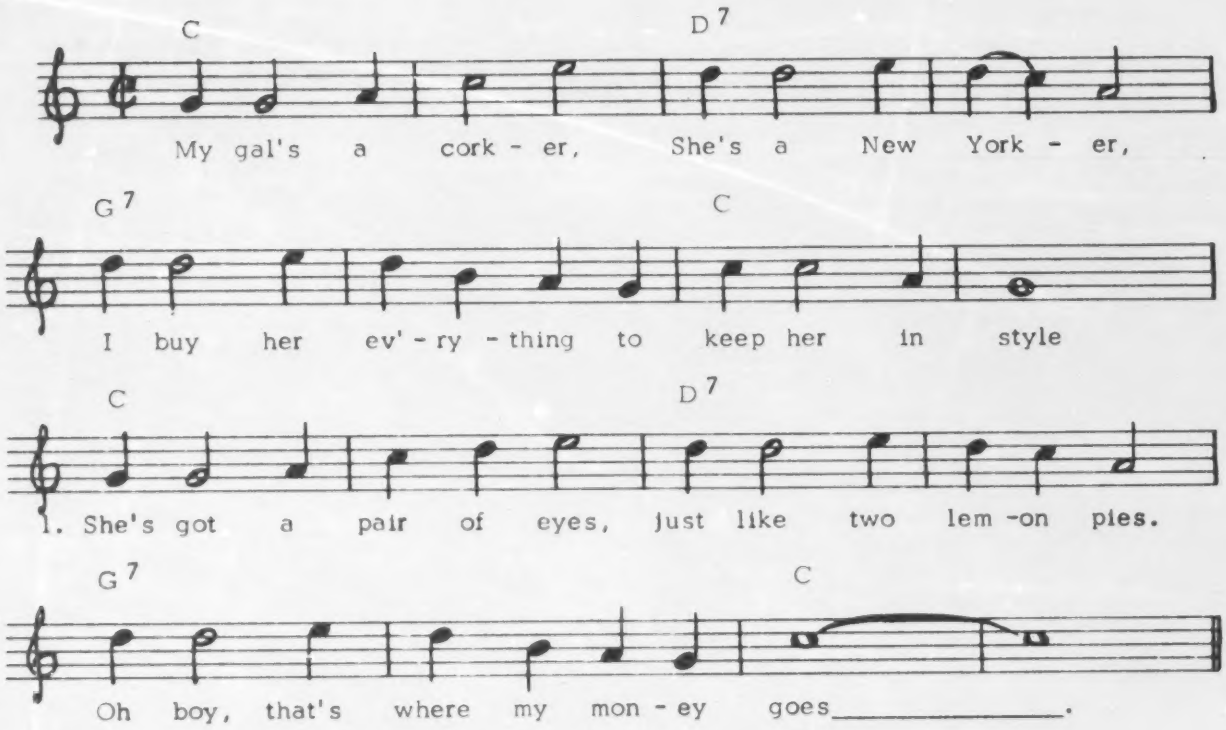
VIDEO TAPE

"Guitar Basics." A video tape instructional series comprised of the 20 sessions presented herein. Available throough MCPS film library.

1. Simple Melody

C
G7
Won't you play a sim - ple mel - o - dy,
G7
C
Like my mo - ther sang to me_____.
C
G7
One with a good old - fash - ioned har - mo - ny,
G7
C
Play a sim - ple mel - o - dy_____.
C
G7
Mu-si-cal de - mons set your hon-ey a-dream-'in won't you play me some rag__,
Just change that class - i -cal nag__, to some sweet
C
beau-ti - ful drag____. If you will play from a co - py of a
G7
tune that is chop - py you'll get all my ap-plause__, And that is
C
sim-ply be-cause__ I wan-na lis-ten to rag!_____

2.

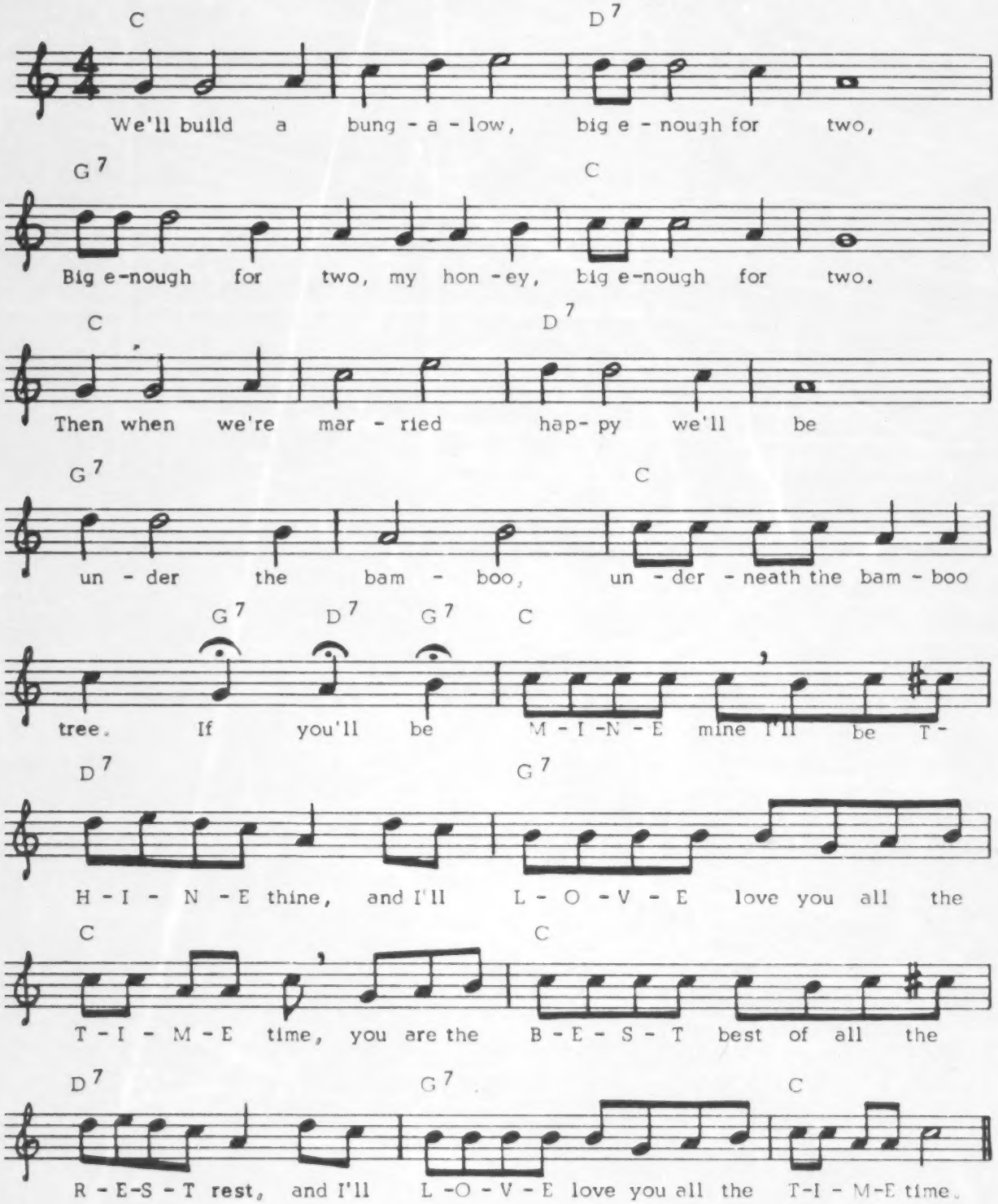
My Gal's A Corker


C
D 7
My gal's a cork - er, She's a New York - er,
G 7
C
I buy her ev' - ry - thing to keep her in style
C
D 7
1. She's got a pair of eyes, just like two lem -on pies.
G 7
C
Oh boy, that's where my mon - ey goes_____.

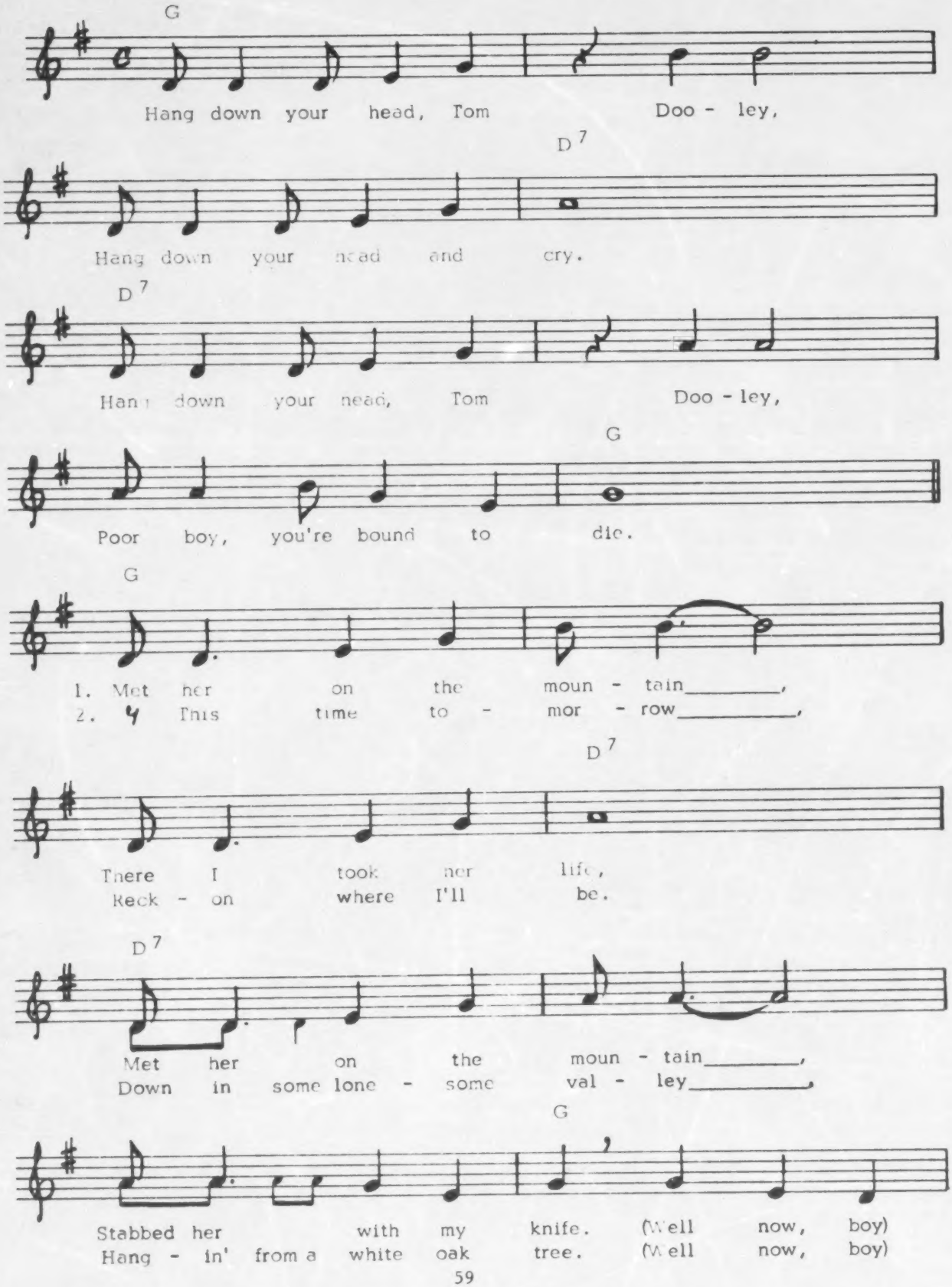
2. She s got a pair of lips
Just like potato chips,
Oh boy, that's where my money goes.

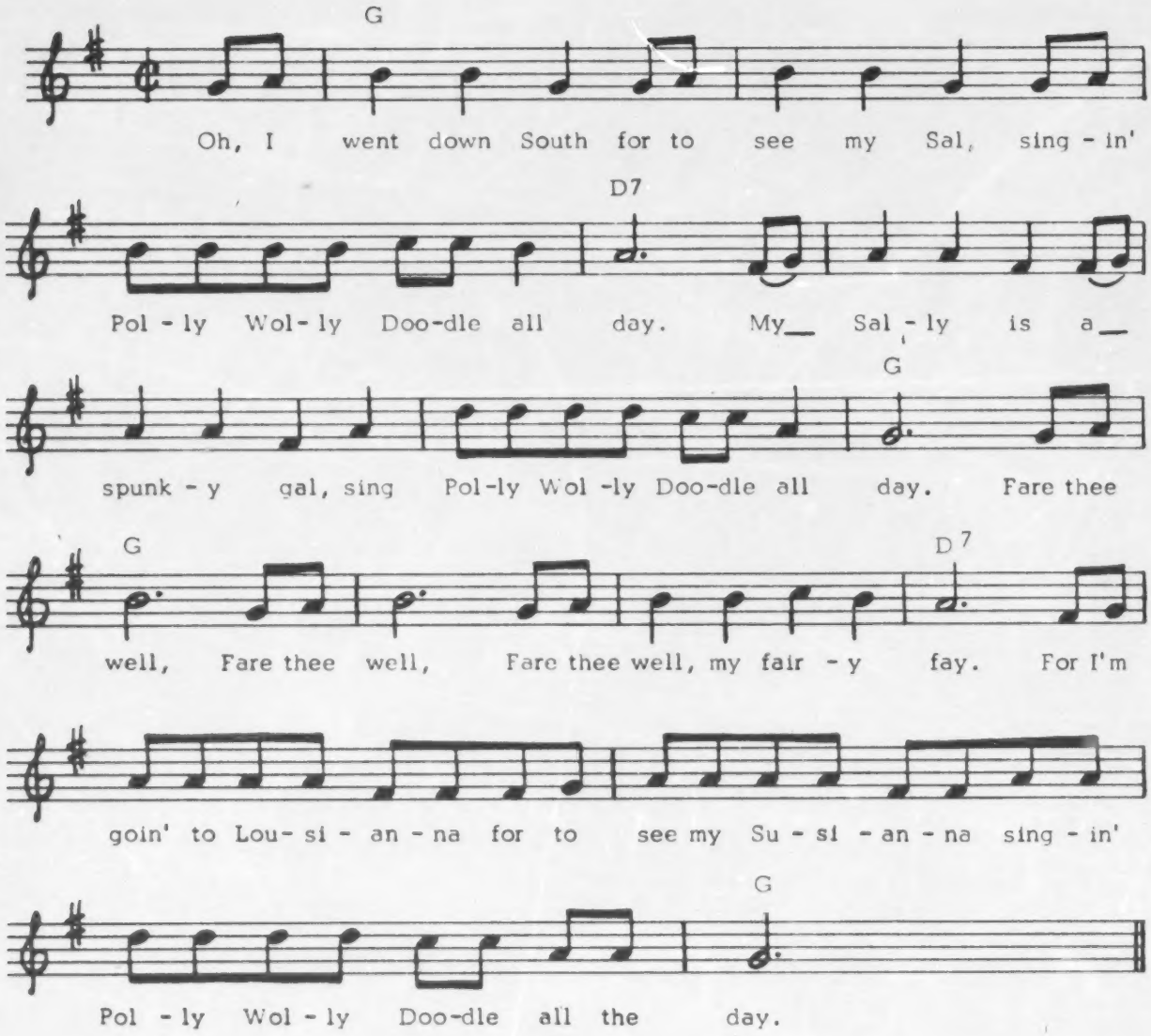
3. She's got a pair of legs
Just like two nail kegs,
Oh boy, that's where my money goes.

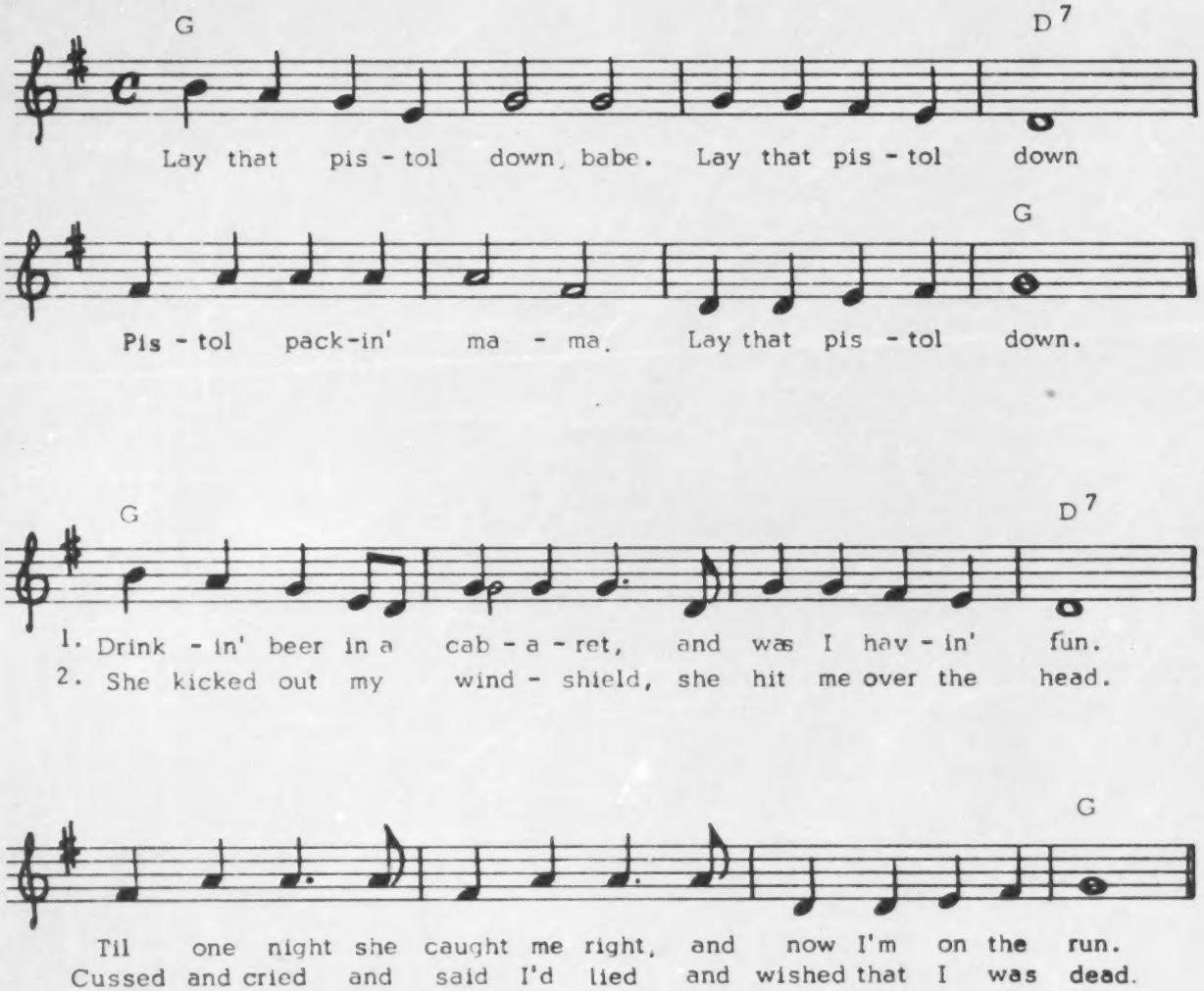
4. She's got a pair of hips
Just like two battleships
Oh boy, that's where my money goes.

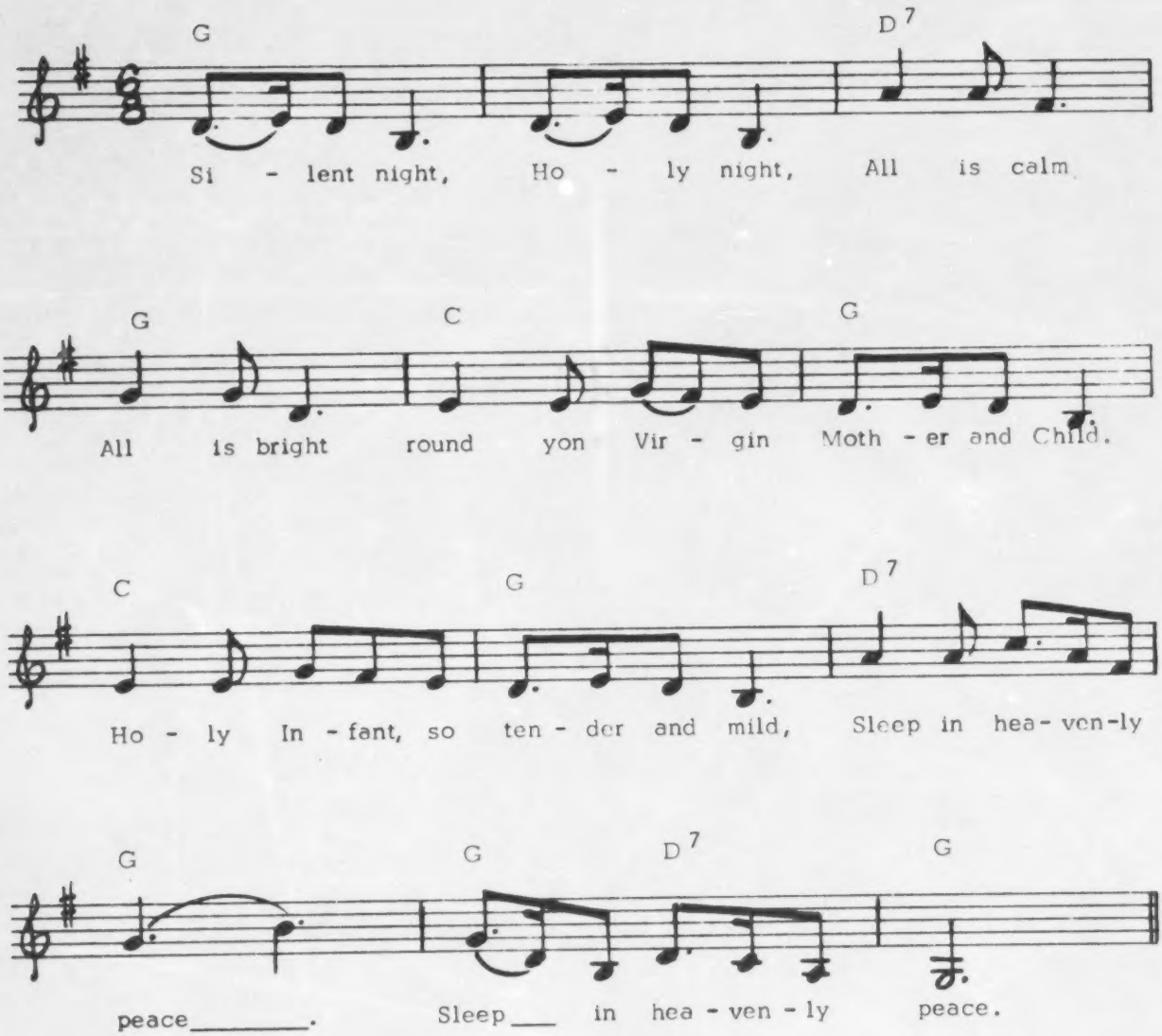
3. We'll Build A Bungalow

C D7
We'll build a bung - a - low, big e - nough for two,
G7 C
Big e-nough for two, my hon - ey, big e-nough for two.
C D7
Then when we're mar - ried hap- py we'll be
G7 C
un - der the bam - boo, un - der - neath the bam - boo
G7 D7 G7 C
tree. If you'll be M - I -N - E mine I'll be T -
D7 G7
H - I - N - E thine, and I'll L - O - V - E love you all the
C C
T - I - M - E time, you are the B - E - S - T best of all the
D7 G7 C
R - E-S - T rest, and I'll L -O - V - E love you all the T-I - M-E time.

4.

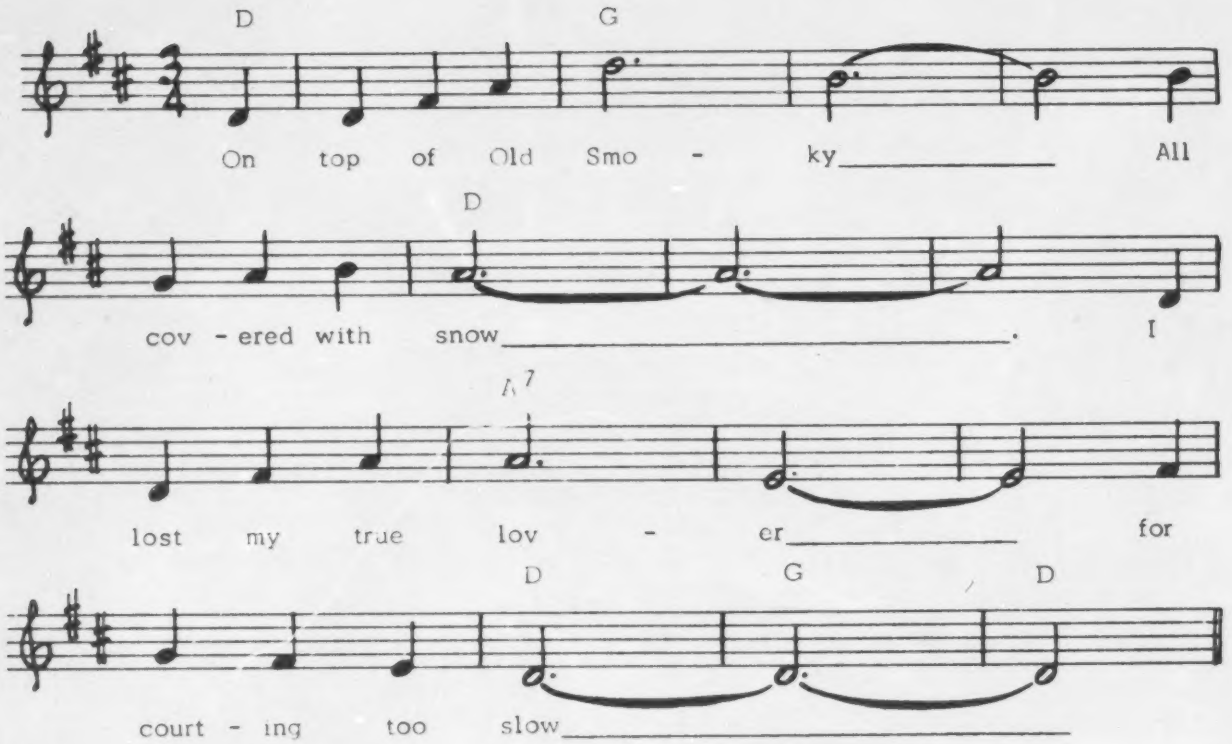
Tom Dooley

G
Hang down your head, Tom Doo - ley,
D7
Hang down your head and cry.
D7
Hang down your head, Tom Doo - ley,
G
Poor boy, you're bound to die.
G
1. Met her on the moun - tain_____,
2. This time to - mor - row_____,
D7
There I took her life,
Reck - on where I'll be.
D7
Met her on the moun - tain_____,
Down in some lone - some val - ley_____,
G
Stabbed her with my knife. (Well now, boy)
Hang - in' from a white oak tree. (Well now, boy)

5. Polly Wolly Doodle

G
Oh, I went down South for to see my Sal, sing - in'
D7
Pol - ly Wol - ly Doo-dle all day. My Sal - ly is a
G
spunk - y gal, sing Pol-ly Wol -ly Doo-dle all day. Fare thee
G
D 7
well, Fare thee well, Fare thee well, my fair - y fay. For I'm
goin' to Lou- si - an - na for to see my Su - si - an - na sing - in'
G
Pol - ly Wol - ly Doo-dle all the day.

6. Lay That Pistol Down, Babe

G
D7
Lay that pis - tol down, babe. Lay that pis - tol down
G
Pis - tol pack-in' ma - ma. Lay that pis - tol down.
G
D7
1. Drink - in' beer in a cab - a - ret, and was I hav - in' fun.
2. She kicked out my wind - shield, she hit me over the head.
G
Til one night she caught me right, and now I'm on the run.
Cussed and cried and said I'd lied and wished that I was dead.

7. Silent Night

G
D7
Si - lent night, Ho - ly night, All is calm
G
C
G
All is bright round yon Vir - gin Moth - er and Child.
C
G
D7
Ho - ly In - fant, so ten - der and mild, Sleep in hea - ven - ly
G
G
D7
G
peace_____. Sleep___ in hea - ven - ly peace.

8. On Top of Old Smoky



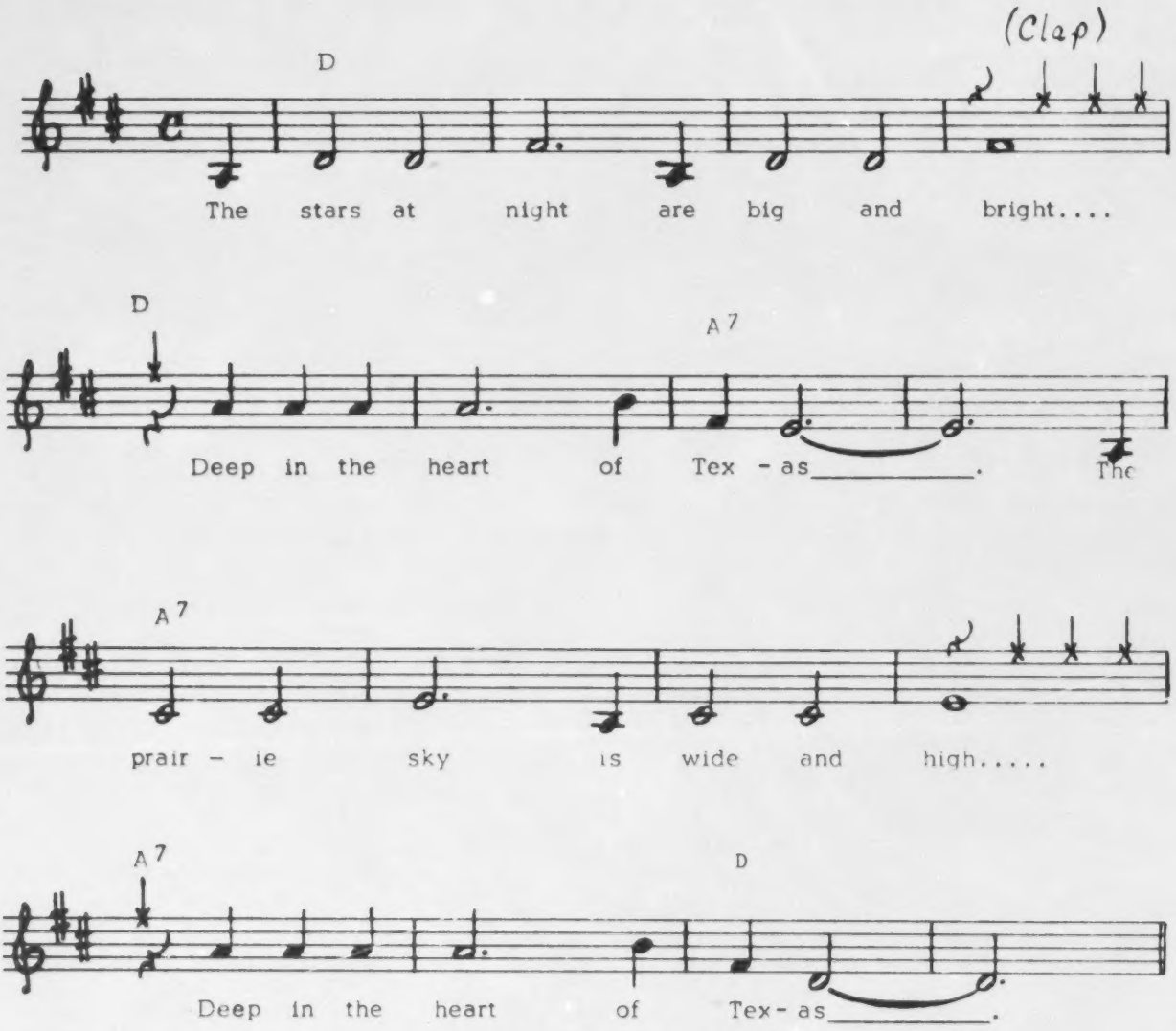
2. For courting's a pleasure, but parting is grief,
And a false hearted lover is worse than a thief.

3. A thief will just rob you and take what you have,
But a false-hearted lover will lead you to the grave.

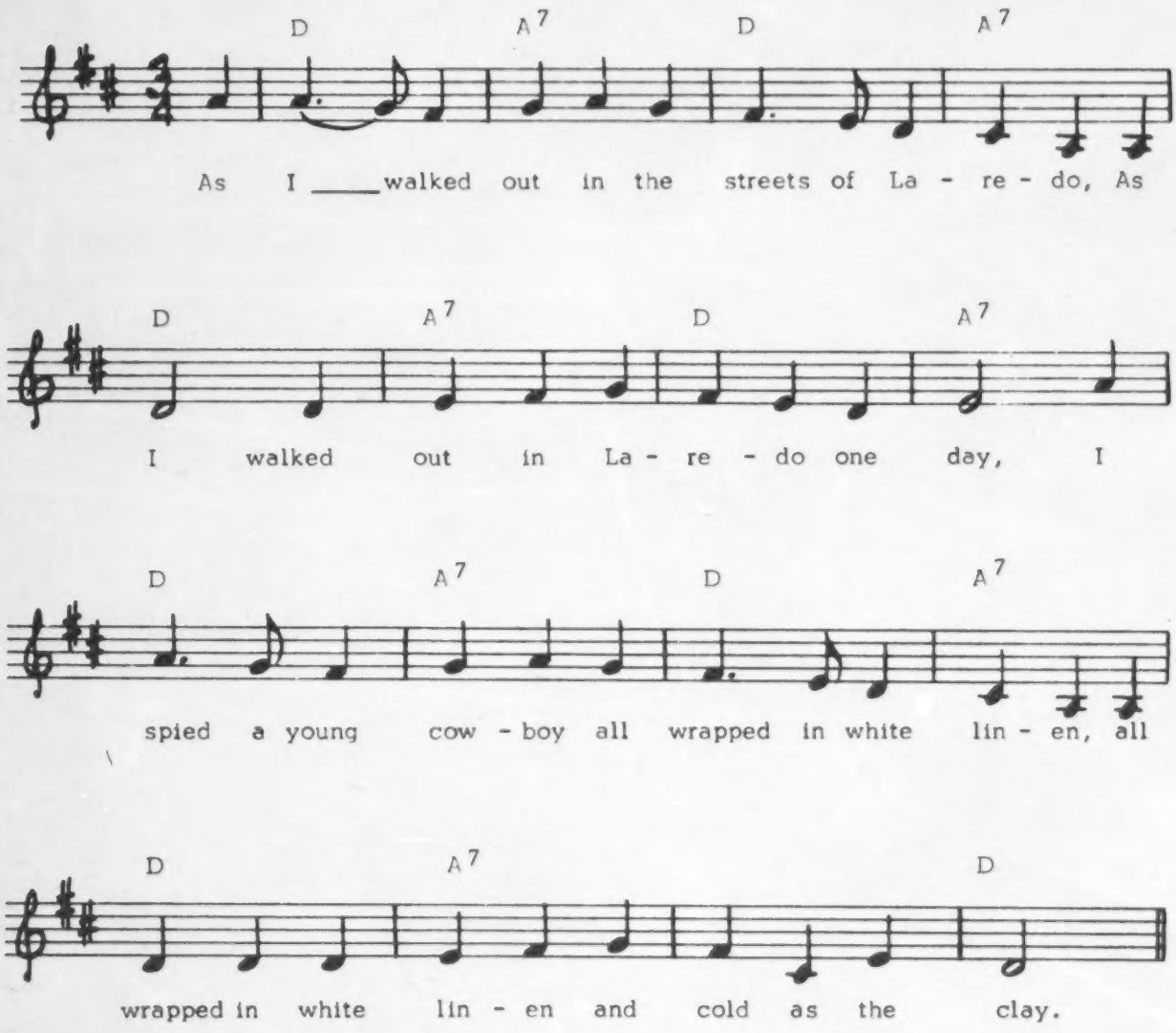
4. And the grave will decay you and turn you to dust.
Not one girl in a million a poor boy can trust.

5. So come all you young maidens and listen to me:
Never place your affections on a green willow tree.

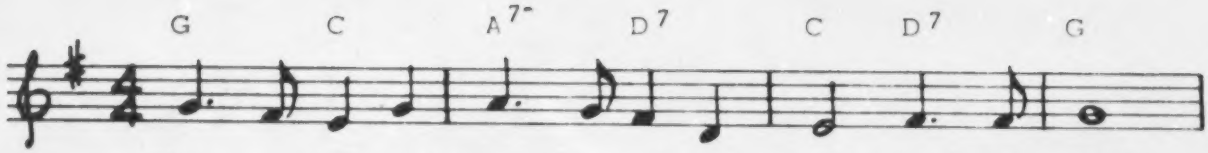
6. For the leaves they will wither, the roots they will die,
And you'll all be forsaken and never know why.

9. Deep In The Heart of Texas

The sage in bloom is like perfume (clap)
Deep in the heart of Texas.

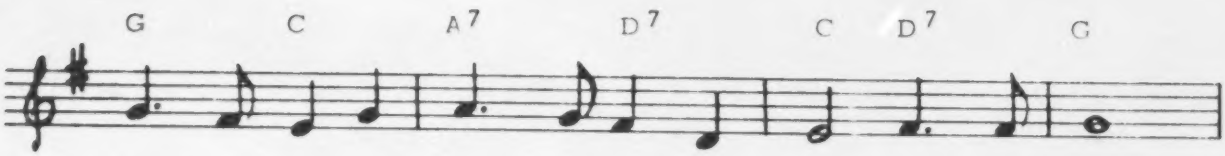
Reminds me of the one I love (clap)
Deep in the heart of Texas.

10. Streets of Laredo

D A7 D A7
As I walked out in the streets of La - re - do, As
D A7 D A7
I walked out in La - re - do one day, I
D A7 D A7
spied a young cow - boy all wrapped in white lin - en, all
D A7 D
wrapped in white lin - en and cold as the clay.

11. All Through The Night

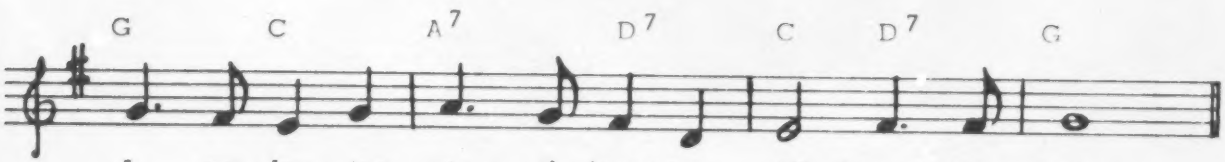


Sleep, my child, and peace at-tend thee, All through the night.

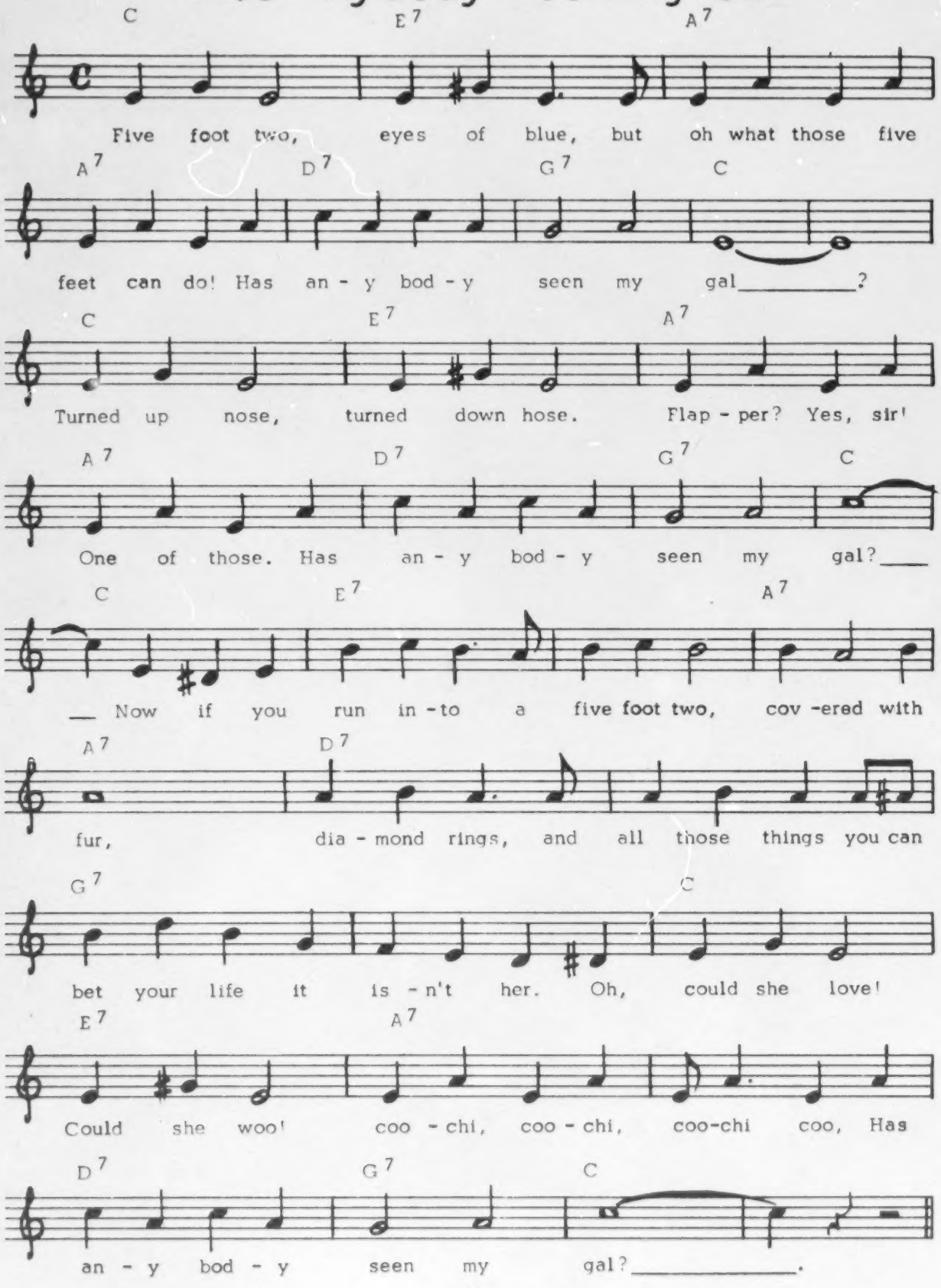


Guard -ian an - gels God will send thee, all through the night.

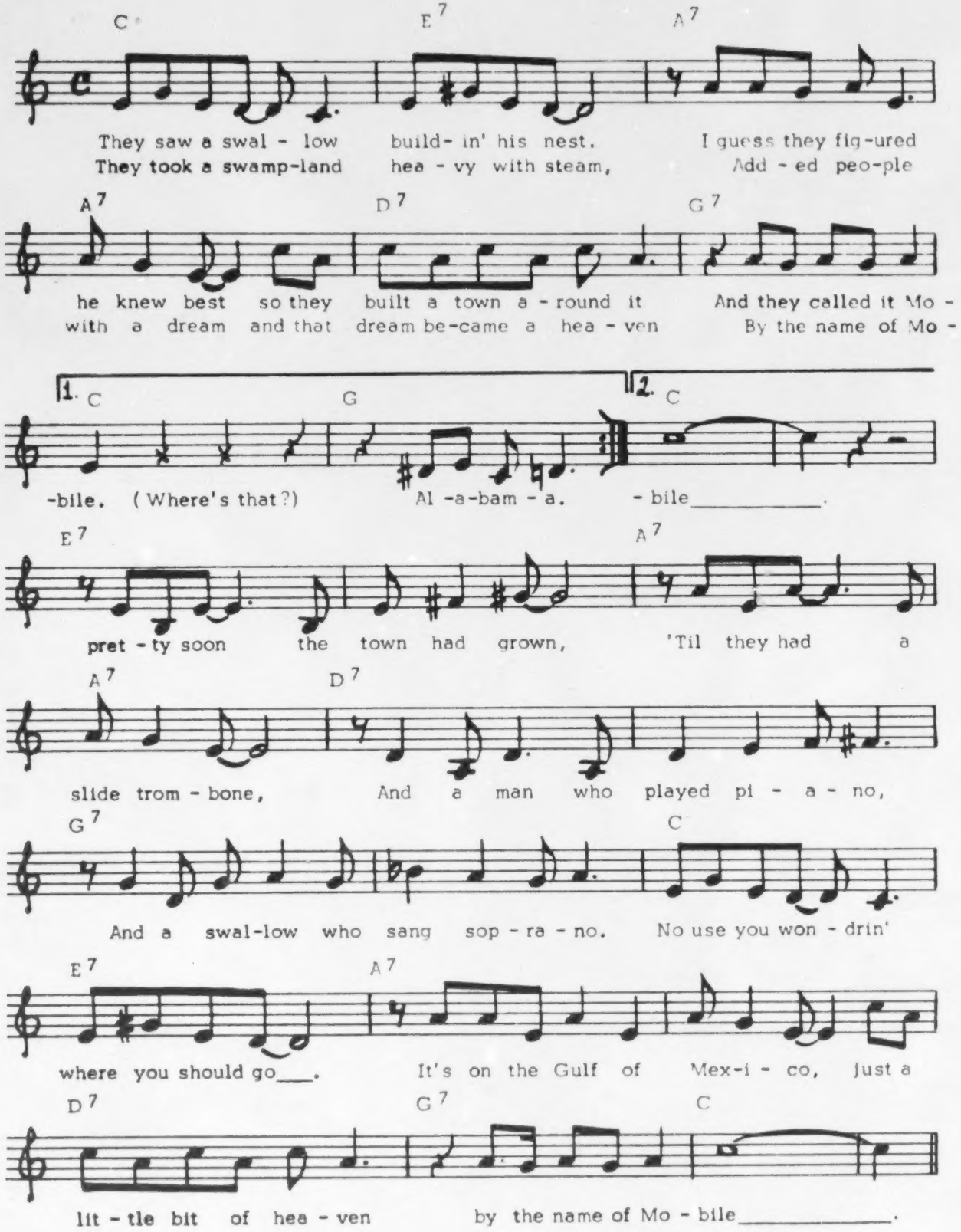
Soft the drow-sy hours are creep-ing, Hill and vale in slum - ber steep-ing.

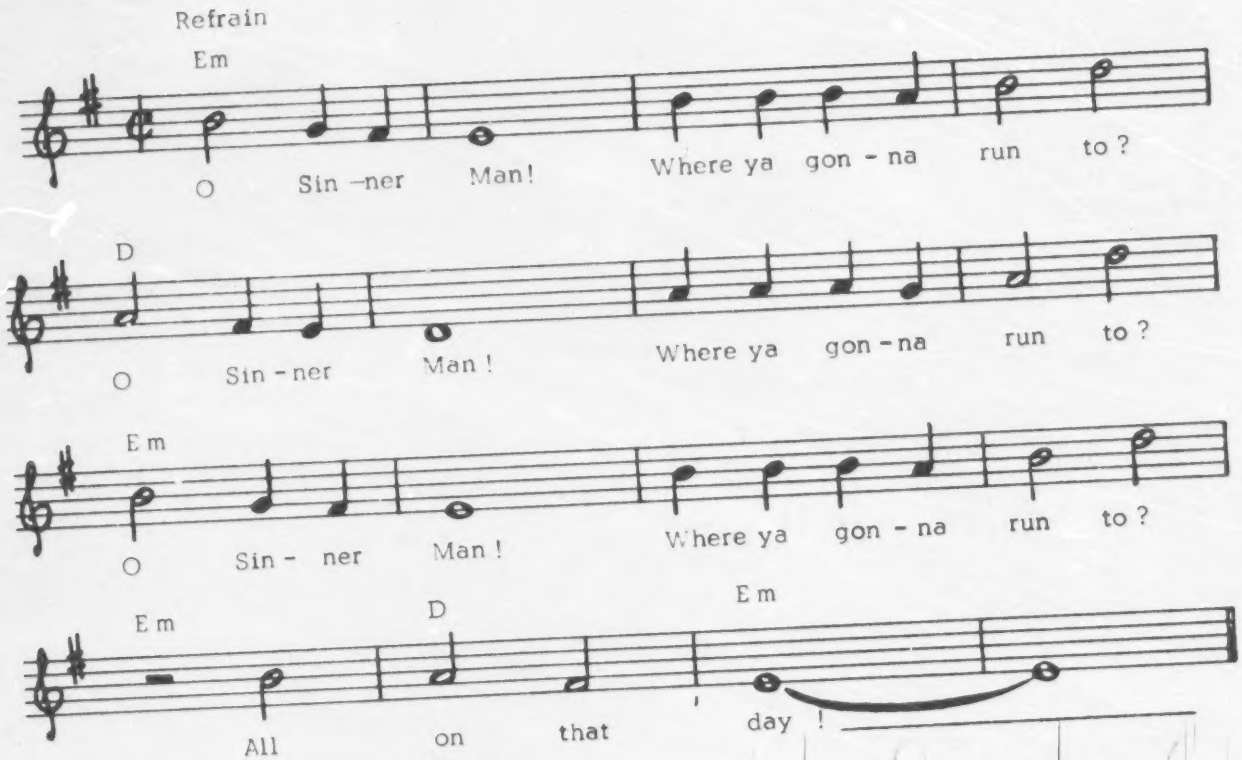


I my lov - ing vig - il keep-ing, All through the night.

12. Has Anybody Seen My Gal?

C E7 A7
Five foot two, eyes of blue, but oh what those five
A7 D7 G7 C
feet can do! Has an - y bod - y seen my gal_____?
C E7 A7
Turned up nose, turned down hose. Flap - per? Yes, sir!
A7 D7 G7 C
One of those. Has an - y bod - y seen my gal?___
C E7 A7
___ Now if you run in - to a five foot two, cov - ered with
A7 D7
fur, dia - mond rings, and all those things you can
G7 C
bet your life it is - n't her. Oh, could she love!
E7 A7
Could she woo! coo - chi, coo - chi, coo-chi coo, Has
D7 G7 C
an - y bod - y seen my gal?_____.

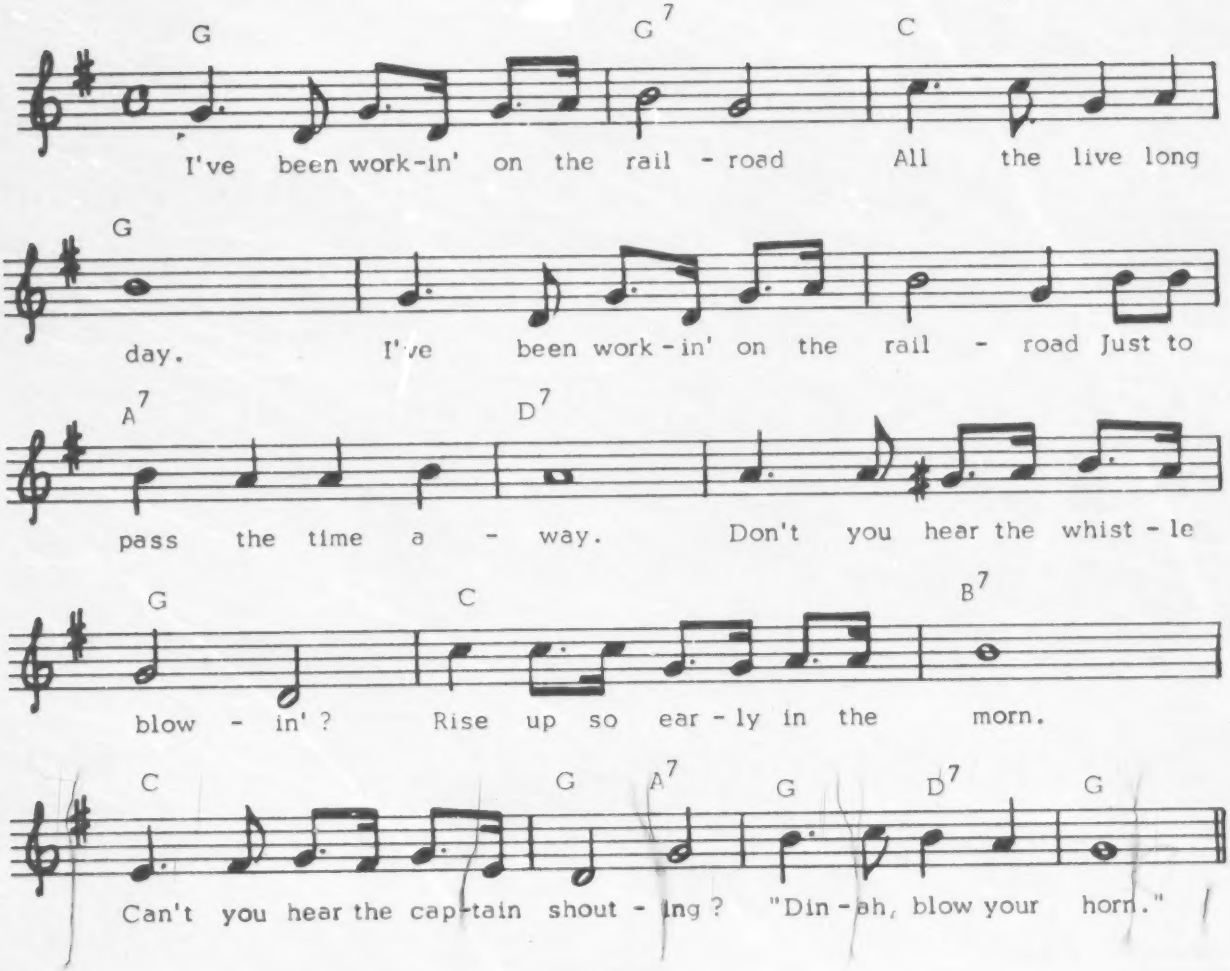
13. Mobile

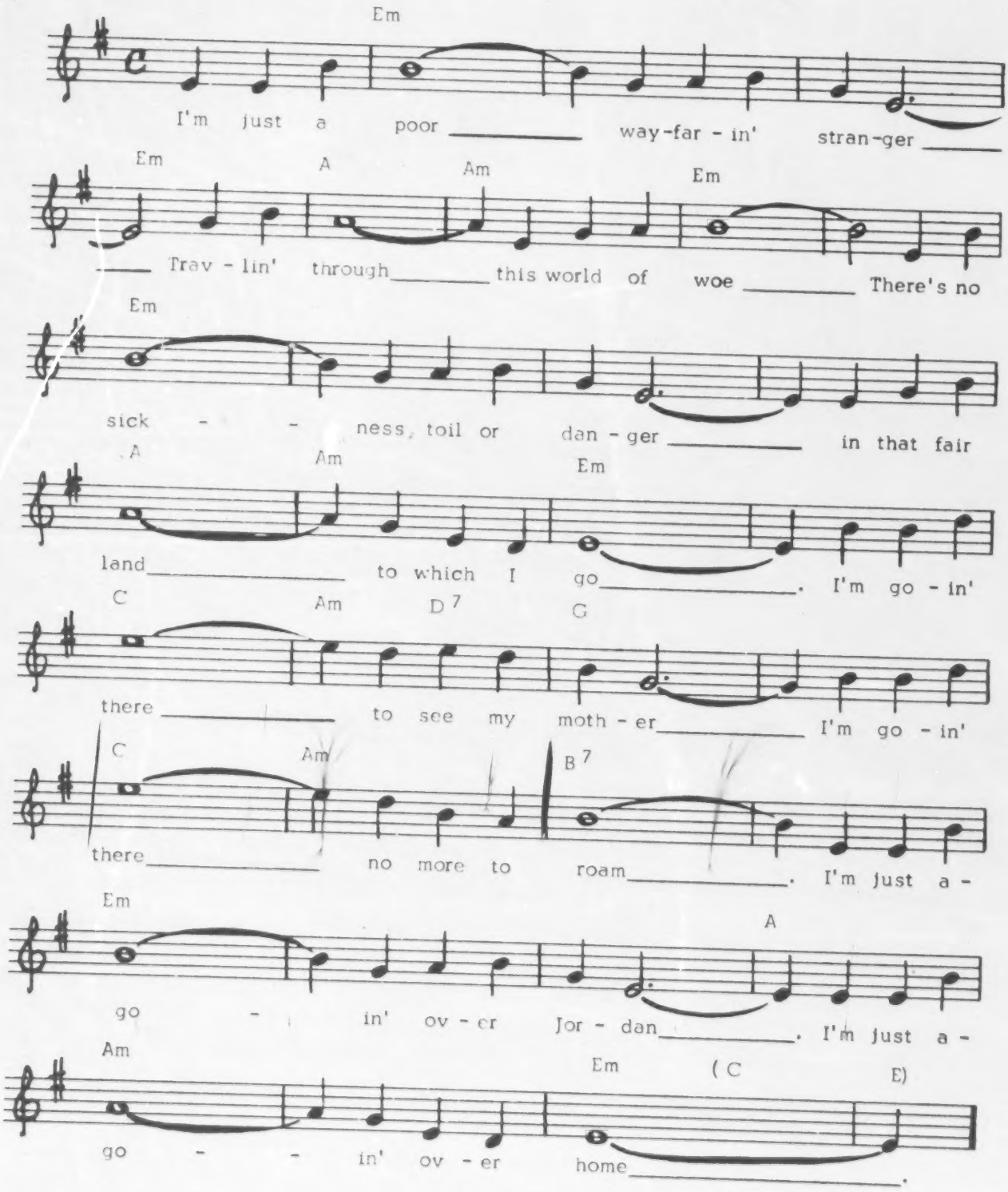

C E7 A7
They saw a swal - low build- in' his nest. I guess they fig-ured
They took a swamp-land hea - vy with steam, Add - ed peo-ple
A7 D7 G7
he knew best so they built a town a - round it And they called it Mo -
with a dream and that dream be-came a hea - ven By the name of Mo -
1. C G 2. C
-bile. (Where's that?) Al -a-bam - a. - bile_____.
E7 A7
pret - ty soon the town had grown, 'Til they had a
A7 D7
slide trom - bone, And a man who played pi - a - no,
G7 C
And a swal-low who sang sop - ra - no. No use you won - drin'
E7 A7
where you should go___. It's on the Gulf of Mex-i - co, just a
D7 G7 C
lit - tle bit of hea - ven by the name of Mo - bile_____.

14. Sinner Man

1. Run to the rock
   Rock won't you hide me? (3 times)
   All on that day!

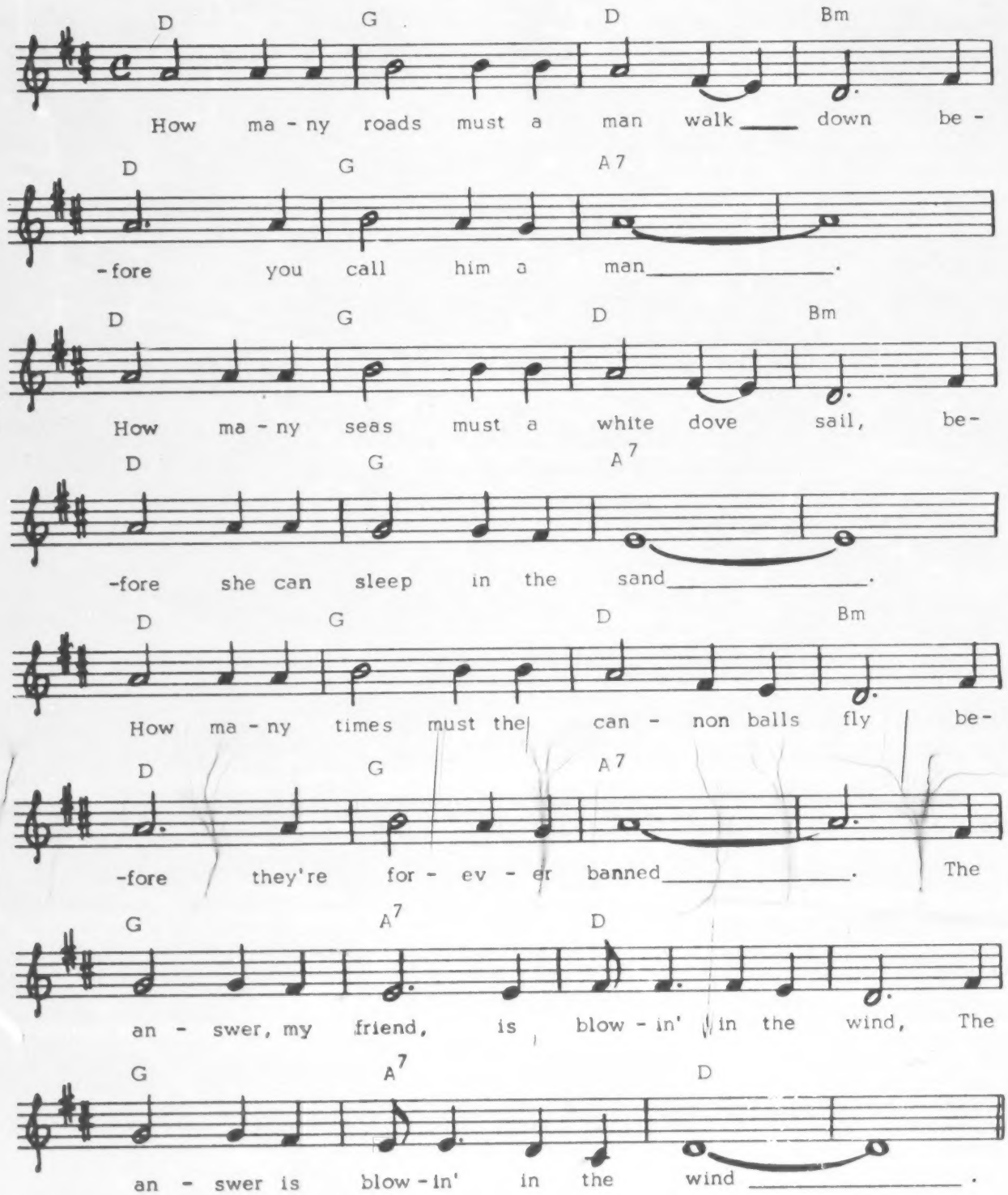
2. Run to the hills
   The hills was a-tremblin' (3 times)
   All on that day!

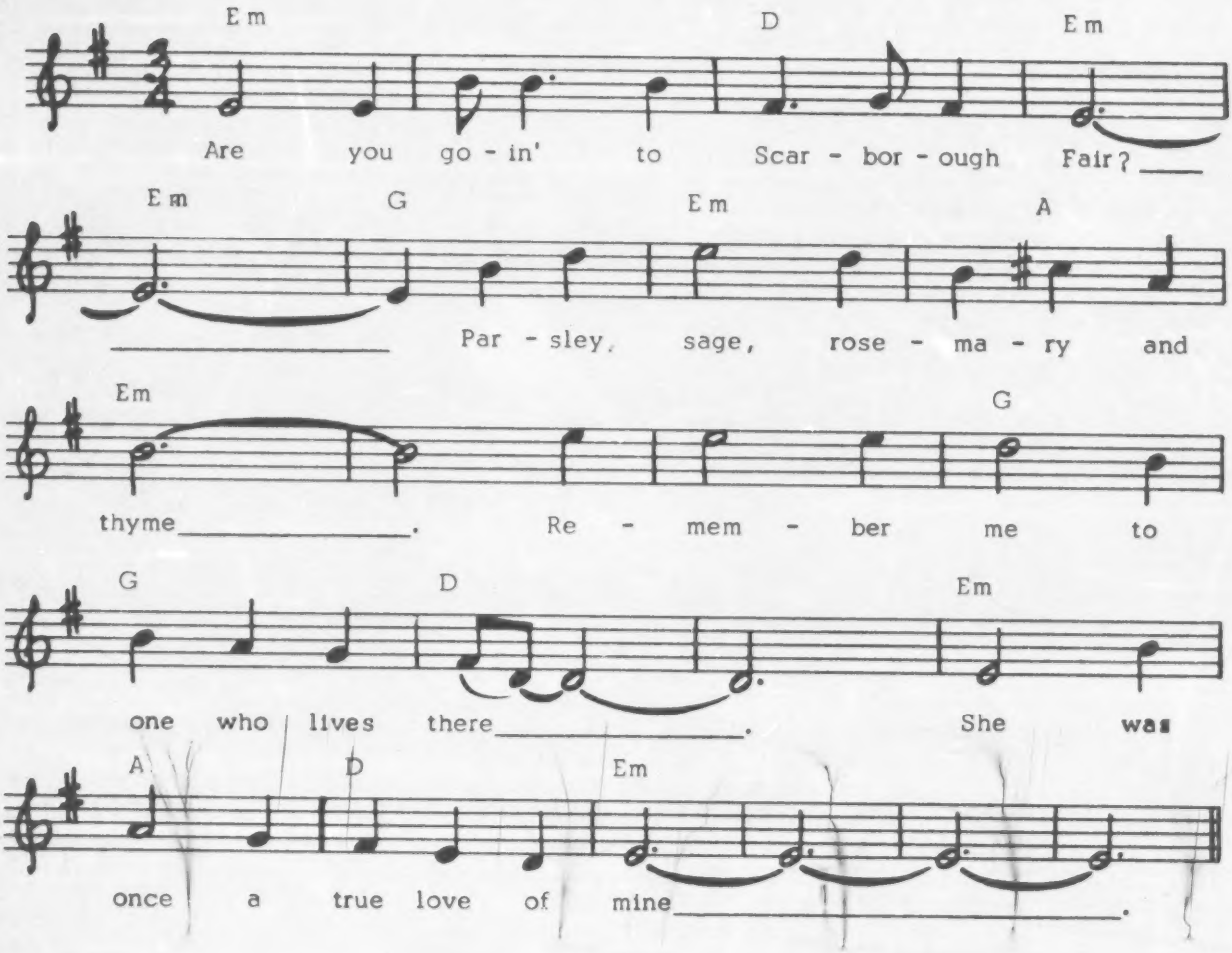
3. The Lord said Sinner Man
   You'd better be a-prayin' (3 times)
   All on that day!

15. I've Been Workin' On The Railroad

16.

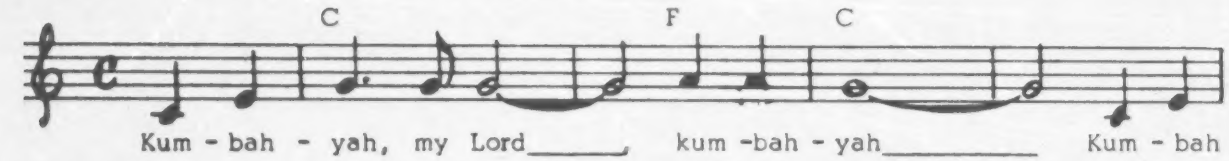
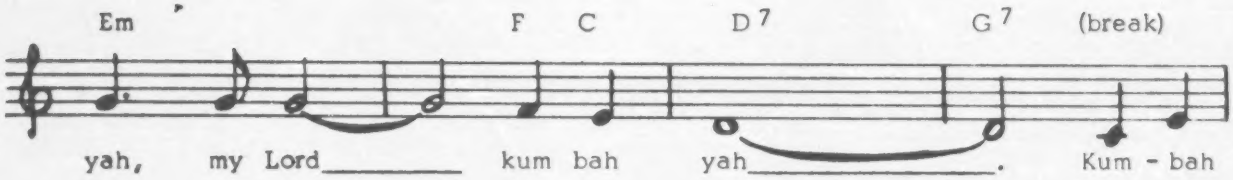
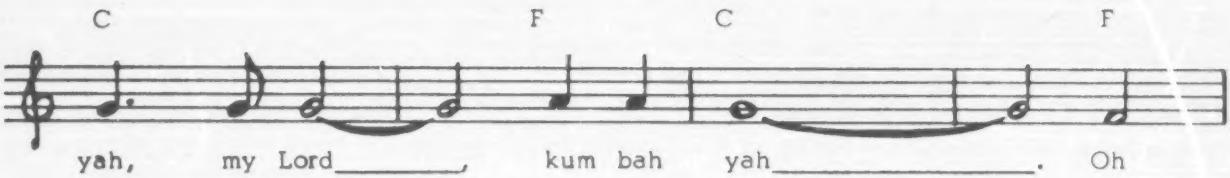
Poor Wayfarin' Stranger

Em
I'm just a poor _____ way-far - in' stran-ger _____
Em A Am Em
_____ Trav - lin' through _____ this world of woe _____ There's no
Em
sick - - ness, toil or dan - ger _____ in that fair
A Am Em
land _____ to which I go _____. I'm go - in'
C Am D7 G
there _____ to see my moth - er _____ I'm go - in'
C Am B7
there _____ no more to roam _____. I'm just a -
Em A
go - in' ov - er Jor - dan _____. I'm just a -
Am Em (C E)
go - - in' ov - er home _____.

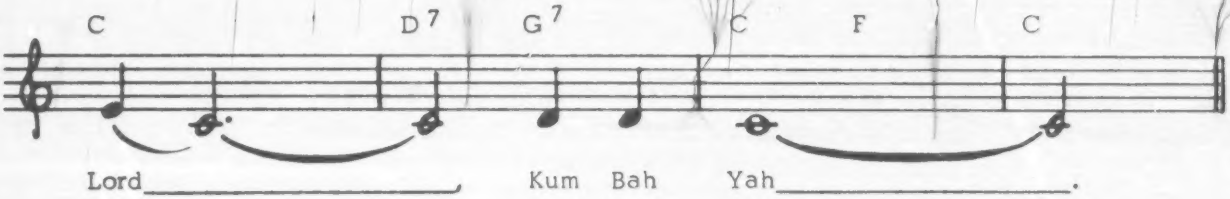
17.

Blowin' In The Wind

D G D Bm
How ma - ny roads must a man walk down be -
D G A7
-fore you call him a man.
D G D Bm
How ma - ny seas must a white dove sail, be-
D G A7
-fore she can sleep in the sand.
D G D Bm
How ma - ny times must the can - non balls fly be-
D G A7
-fore they're for - ev - er banned. The
G A7 D
an - swer, my friend, is blow - in' in the wind, The
G A7 D
an - swer is blow - in' in the wind.

18. Scarborough Fair

Em D Em
Are you go - in' to Scar - bor - ough Fair? ___
Em G Em A
___ Par - sley, sage, rose - ma - ry and
Em G
thyme___. Re - mem - ber me to
G D Em
one who lives there___. She was
A D Em
once a true love of mine___.

19. Kum Bah Yah

(COME BY HERE)





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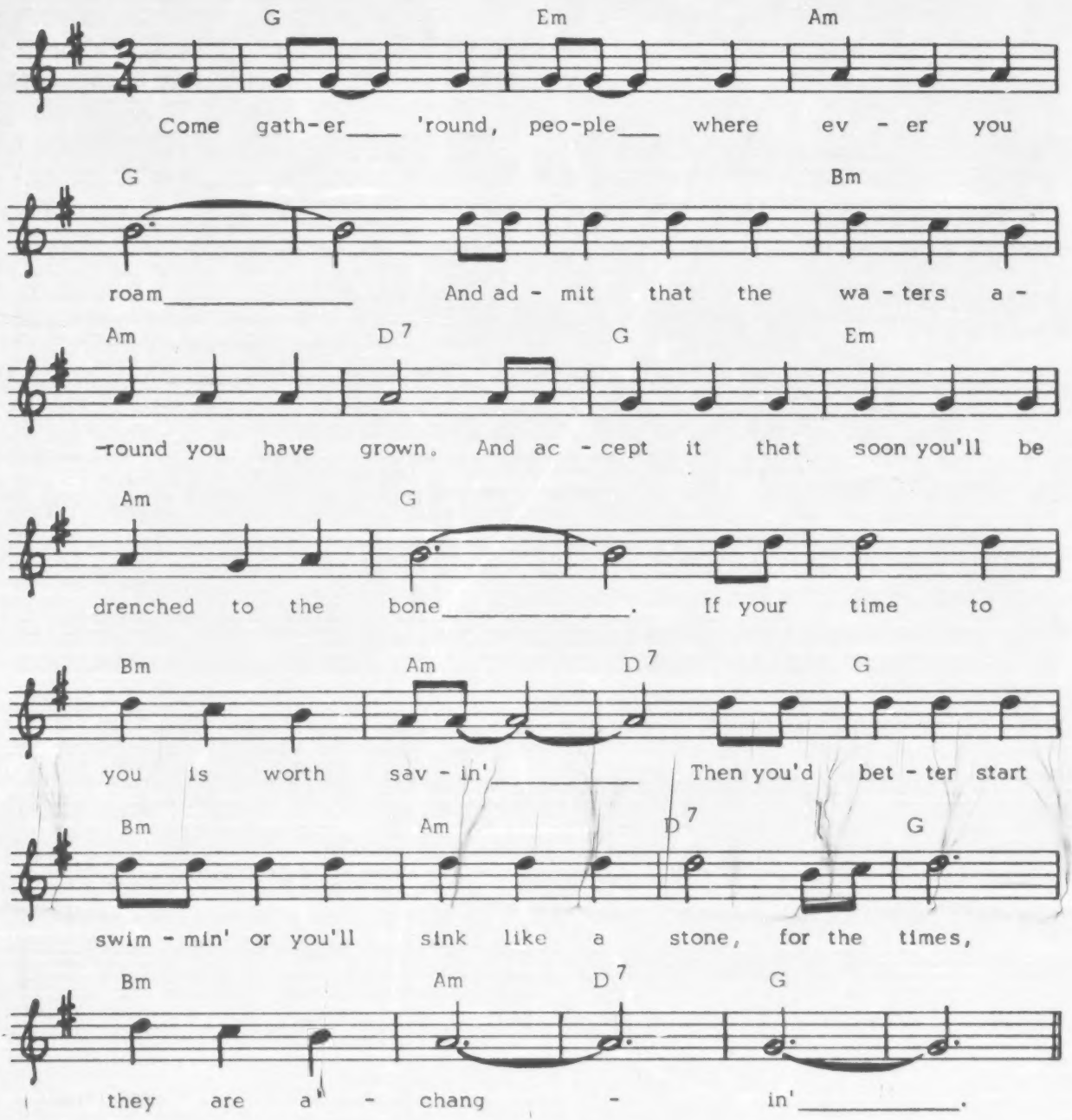
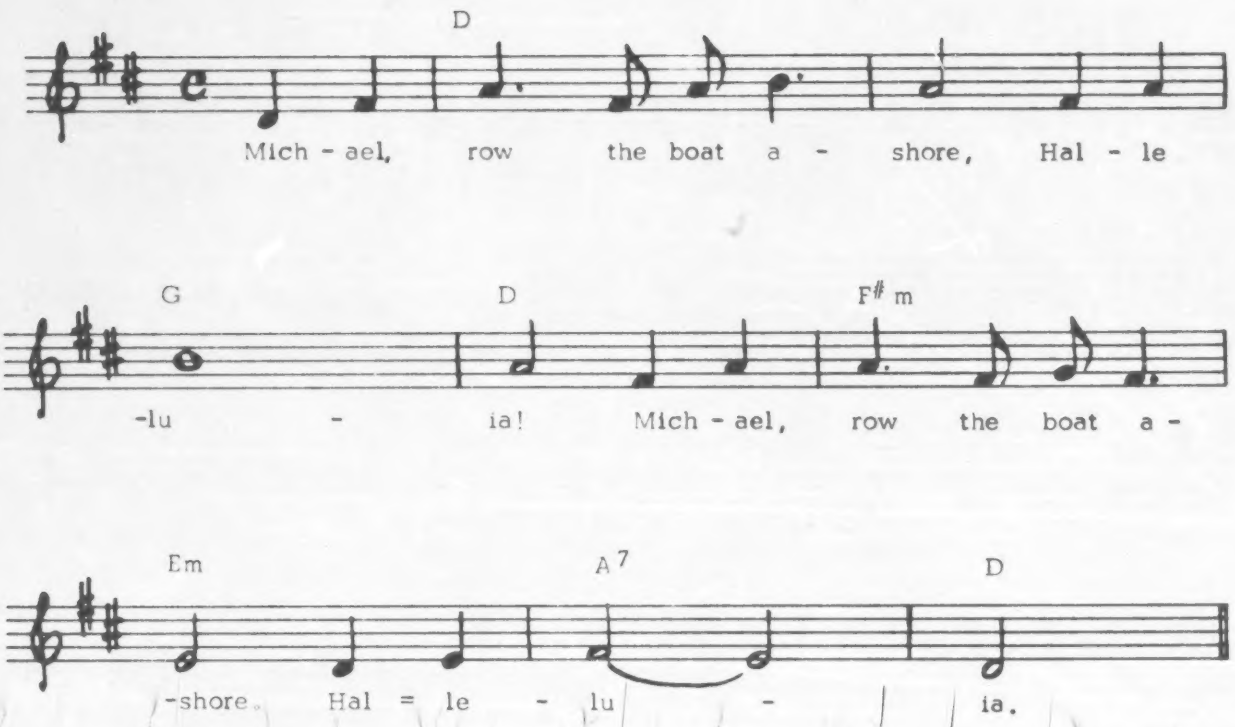
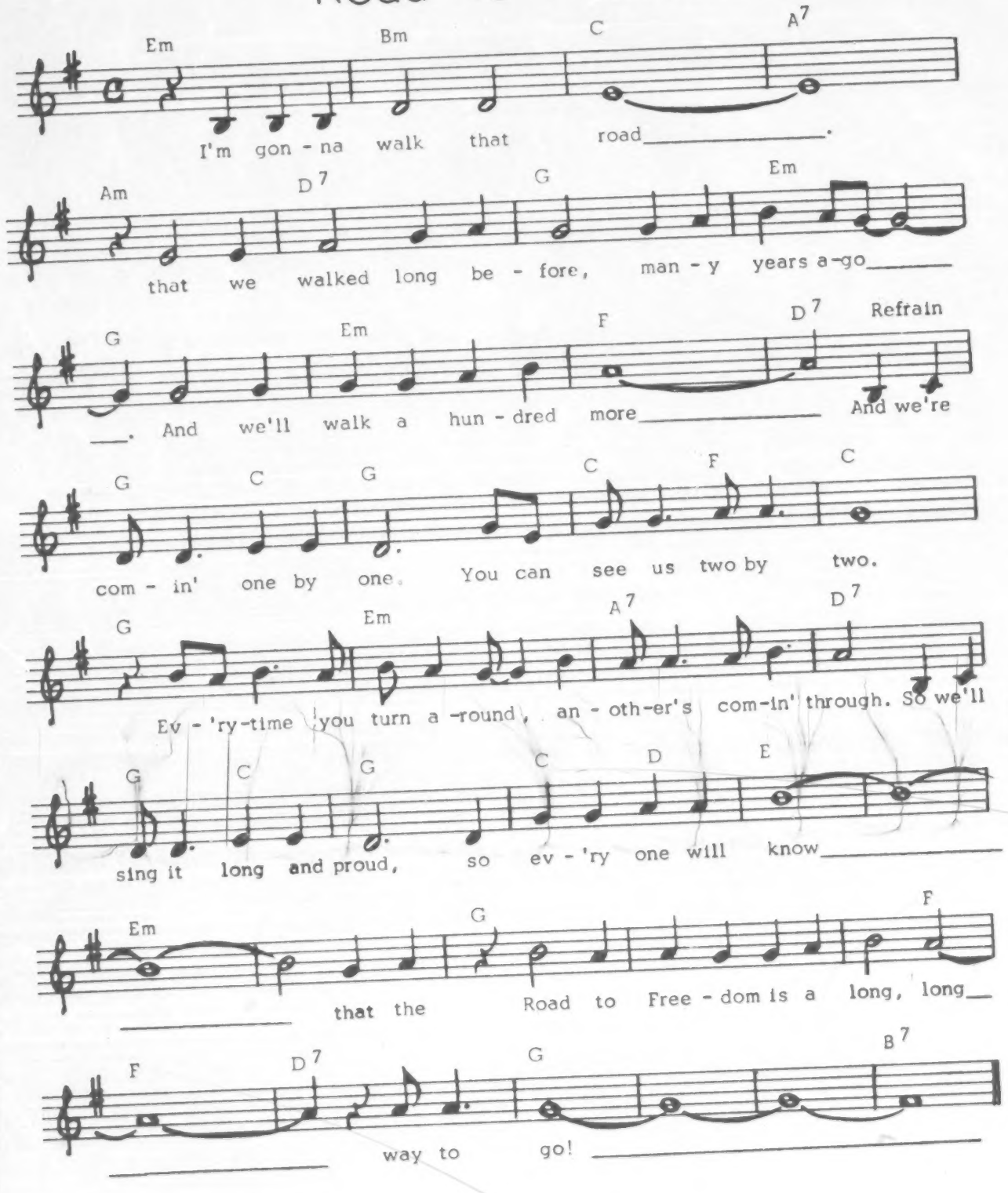
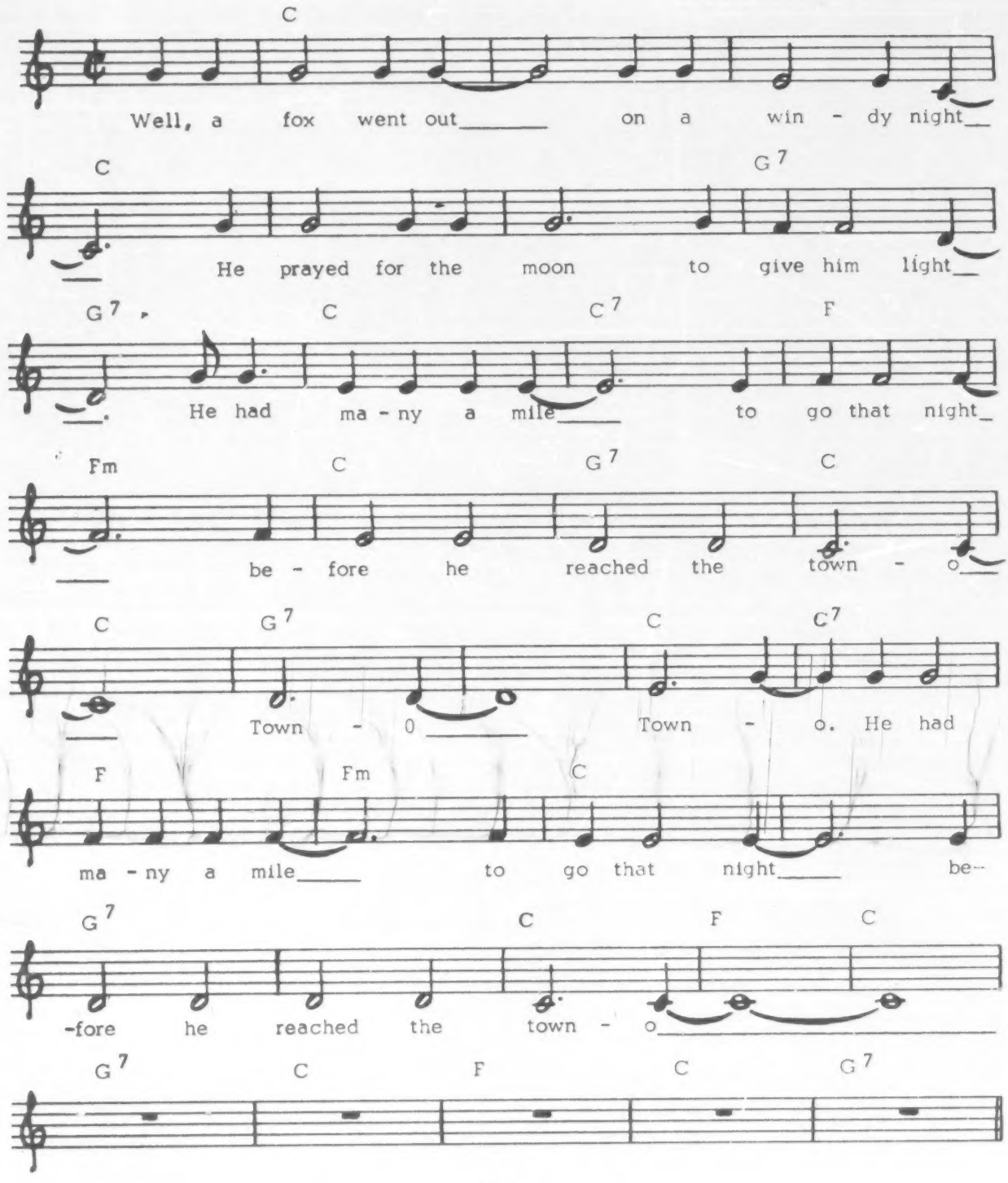
20. The Times, They Are A'Changin'

G Em Am
Come gath-er___ 'round, peo-ple___ where ev - er you
G Bm
roam_____ And ad - mit that the wa - ters a -
Am D7 G Em
-round you have grown. And ac - cept it that soon you'll be
Am G
drenched to the bone_____. If your time to
Bm Am D7 G
you is worth sav - in'_____ Then you'd bet - ter start
Bm Am D7 G
swim - min' or you'll sink like a stone, for the times,
Bm Am D7 G
they are a - chang - in'_____.

23. Michael, Row The Boat Ashore

2. Sister, help to trim the sail, hallelujah.
   Sister, help to trim the sail, hallelujah.

3. River Jordan is chilly and cold, hallelujah.
   Chills the body, but not the soul, hallelujah.

4. River Jordan is deep and wide, hallelujah
   Milk and honey on the other side, hallelujah

25. Road To Freedom

Em Bm C A7
I'm gon - na walk that road_____.
Am D7 G Em
that we walked long be - fore, man - y years a-go_____
G Em F D7 Refrain
___. And we'll walk a hun - dred more_____ And we're
G C G C F C
com - in' one by one. You can see us two by two.
G Em A7 D7
Ev - 'ry-time you turn a -round, an - oth-er's com-in' through. So we'll
G C G C D E
sing it long and proud, so ev - 'ry one will know_____
Em G F
_____ that the Road to Free - dom is a long, long__
F D7 G B7
_____ way to go! _____

26. The Fox

C
Well, a fox went out on a win - dy night
C G7
He prayed for the moon to give him light
G7 C C7 F
He had ma - ny a mile to go that night
Fm C G7 C
be - fore he reached the town - o
C G7 C C7
Town - 0 Town - o. He had
F Fm C
ma - ny a mile to go that night be-
G7 C F C
-fore he reached the town - o
G7 C F C G7